

# Amateur Photographer



**Telezoom round-up**  
**8 great-value long lenses** that  
are ideal for wildlife photography

**WILDLIFE SPECIAL**

Passionate about photography since 1884

# Call of the wild

Tips, advice and inspiration from the  
**world's top wildlife photographers**

## Featuring

Frans Lanting  
Stephen Dalton  
'Nick' Nichols  
Steve Bloom  
Tesni Ward  
Ben Hall  
and more...



## Sleeping whales

The story behind this incredible  
image by **Franco Banfi**

## AP guide to UK wildlife

What to shoot, where and  
how – season by season

## Wildlife Photographer of the Year 2017

Our pick of the  
shortlisted images

**20 essential accessories** for wildlife photography from £6 to £330

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#ITSNOTYOUITSME

I NEED  
MORE SPACE

Photographer: **Steve Gosling** stevegoslingphotography.co.uk, @steve\_gosling

TIME TO BREAK-UP WITH YOUR OLD DSLR?

Always ready for any photo assignment in the world, the E-M1 Mark II body weighs in at a mere 500g. Together with its robust construction, this compact camera goes where DSLR cameras can't. Find out why so many are making the switch at:

**itsnotyouitsme.co.uk**





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Wildlife is one of the most popular genres in photography, and with good reason. Here in the UK we are blessed with a range of photogenic species, and if you travel abroad the options are even wider. However, doing justice to magnificent creatures with your camera can be a challenge, which is why we've asked some of the finest names in wildlife photography to share their

hard-won wisdom in this issue. The beauty of this genre is that amateurs can often take world-class pictures too, as you can see in our feature on Wildlife Photographer of the Year (page 32). This is also a genre that needs specialist gear, but it needn't be expensive, as our major wildlife accessory round up on page 58 reveals. As always, we'd love to see any wildlife shots that this issue has inspired you to take. **Nigel Atherton, Editor**

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## ONLINE PICTURE OF THE WEEK

### Soleil by Amar Sood

Nikon D800E, Tokina 100mm f/2.8 macro, 1/400sec at f/4.8, ISO 100

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA



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### Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 67.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 67.

**7days**  
A week in photography

### NEWS ROUND-UP

The week in brief, edited by Amy Davies and Hollie Latham Hucke

#### Epson expands EcoTank printer range

The next generation of Epson printers to use cartridge-free EcoTank technology has arrived. The range includes two dedicated photo printers, the ET-7750 and ET-7700. Each printer has a high initial cost, but comes with the capacity to create up to 3,400 photos with the included set of inks. Other features include an SD card slot and a 6.8cm LCD display.

#### Reuters offers photojournalism grant

Up to eight grants worth \$5,000 are being offered by the Reuters photo agency. Available to both professionals and students of photojournalism, applications must be received by 10 December 2017. Photographers need to pitch projects, including details on how it would be created. Visit [reuters.com](http://reuters.com) for more details.

#### Adobe previews new Curvature Pen Tool

Ahead of what is promised to be a major new release of Photoshop CC later in the year, Adobe has previewed a new tool. The Curvature Pen Tool will make it easier to create curved paths, which can be useful for making quick and clean selections in your photographs.



#### Nationwide street-photography exhibition

MyTown is a competition that aims to showcase the UK's best street photography. The best images will be shown across the nation on a network of more than 5,000 digital screens. Entries are open until 29 September, and the overall winner will take home camera equipment and be treated to a weekend city break. Visit [mytown.photography](http://mytown.photography) to enter your shot.

#### Sigma launches filter-installation service

A service to install the Rear Filter Holder FHR-11 on the Sigma 14mm f/1.8 DG HSM Art Lens for Canon mount has been announced. The holder allows for a filter sheet to be used with the lens. Alternatively, you can buy the filter holder and perform the installation at home.



### GET UP & GO

#### WEST YORKSHIRE



#### Grafters exhibition

This exhibition explores the Industrial Revolution, with techniques in photography changing as time went on that allowed ordinary people to take photos. On show at the Bradford Industrial Museum, the exhibition is on loan from the People's History Museum in Manchester and includes previously unseen images.

Until 5 November, [www.bradfordmuseums.org](http://www.bradfordmuseums.org)



#### Portrait course

This two-day course at the V&A covers a range of approaches to portraiture. It looks at the work of Martin Parr, Robert Frank and Steve McCurry, among others, to find out how the dynamic between photographer and sitter can lead to striking pictures.

1-2 December, [www.vam.ac.uk](http://www.vam.ac.uk), £200 (concessions available)



# BIG picture

A conservation centre in China uses panda suits to work with cubs

 Photographer Ami Vitale went to great lengths for her series depicting the conservation efforts of the Wolong Hetaoping Center in China, which works to train pandas to survive in the wild.

Workers at the reserve dress in full-body panda suits in order to teach the pandas not to become accustomed to human contact, and Vitale did the same to capture her unique set of images.

Does such a suit fool a panda cub? That's the hope at the centre, where captive-bred bears training for life in the wild are sheltered from human contact.

The series was recently placed second in the Sony World Photography Awards 'Natural World' category, while the set of images was featured in an extended essay in *Natural Geographic* magazine in 2016.

## Words & numbers

When I photograph, what I'm really doing is seeking answers to things

Wynn Bullock

American photographer,  
1902-1975

8,178 metres

The sea depth at which photos and videos of the deepest fish ever captured on camera were taken. (Equivalent to 5.08 miles.)

The most interesting things to see, to do and to shoot this week. By Amy Davies

### BELFAST



### Observations

This major group exhibition combines historical works with contemporary artists and uses photography to explore the natural world. 'Celestographs' made from photographic experiments in 1894 are the starting point for the exhibition, with modern photographers creating reactions to the work.

Until 14 October, [www.belfastexposed.org](http://www.belfastexposed.org)



### EDINBURGH

#### Photography Tours

Mix in some sightseeing while learning from a professional photographer with these tours run by James Christie. He will help you to get the most from your camera, and is confident that by the end of the day you'll be a whiz with manual mode.

Various dates, 10am start, £65,  
[jameschristiephotography.com](http://jameschristiephotography.com)



### CARMARTHEN

#### Street Photography Workshop

Join former AP editor Damien Demolder for this street-photography workshop, hosted in conjunction with Panasonic. Suitable for all levels, the workshop will give you the opportunity to try the latest Lumix G cameras and lenses.

13 October, 9am-4pm,  
[www.panasonic.com/uk](http://www.panasonic.com/uk)

# Sony unveils fast RX10 IV superzoom

**SONY** has released a new bridge compact camera in the shape of the Cyber-shot RX10 IV. Following on from where the RX10 III left off, the RX10 IV is equipped with Sony's latest 1in, 20.1MP Exmor RS stacked CMOS sensor with on-board DRAM, along with a powerful BIONZ X image processor and front-end LSI. The lens is the same Zeiss Vario-Sonnar T\* 24–600mm f/2.4–4 large-aperture, high-magnification zoom previously seen on the RX10 III. The lens includes built-in Optical SteadyShot image stabilisation, allowing users to shoot 4.5 stops slower than would otherwise be possible.

The big news is that the RX10 IV is much faster than its predecessor. Sony claims an AF acquisition time of 0.03sec and the possibility to shoot a continuous burst at up to 24fps for as many as 249 frames with full AF/AE tracking. A new Fast Hybrid AF system employs 315 phase-detection points that cover approximately 65% of the image sensor, and Sony's high-density AF tracking technology



The RX10 IV has a 3in, 1.44-million-dot tiltable LCD and XGA OLED viewfinder



The Zeiss Vario-Sonnar T\* 24–600mm f/2.4–4 includes built-in Optical SteadyShot image stabilisation

is also on board, which concentrates AF points around a subject to improve tracking and focus accuracy.

The RX10 IV employs Sony's silent high-speed anti-distortion electronic shutter that eliminates the 'rolling shutter' effect commonly

experienced with fast-moving subjects, while providing a maximum shutter speed of 1/32,000sec.

The RX10 IV includes 4K (QFHD 3840x2160) movie recording, employing full-pixel readout without pixel binning. It utilises the XAVC S codec, recording at up to 100Mbps, and microphone and headphone sockets are built in. The lens rings for aperture, zoom and focus are designed to operate silently.

Other important features are the 3in, 1.44-million-dot tiltable LCD screen that supports Touch Focus and the Touch Pad AF function. Above it is a 2.35-million-dot XGA OLED electronic viewfinder, and Sony says EVF display lag during continuous shooting has been substantially reduced. The camera is also dust and moisture-resistant, and features Wi-Fi, Bluetooth and NFC connectivity options.

The Sony Cyber-shot RX10 IV is due to go on sale in October, price around £1,800.



## 2017 Digital Splash speakers announced

**DIGITAL** Splash 2017, the biggest photography and optics show in the North of England, has announced its full speaker line-up. You can expect a range of talks from photographers and experts working in fields including landscape, street, portrait, pet and astro. Entry to the show is free, but there is a fee for talks.

If you register via the website now, you can take advantage of a 10% discount. Spanning the weekend of the 7–8 October, the show will be held at the Exhibition Centre Liverpool. For more, and to register, visit [digitalsplash.tv](http://digitalsplash.tv).



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# Rotolight debuts NEO 2 for high-speed shooting

**R**OTOLIGHT BRITISH LED lighting manufacturer Rotolight has introduced a new all-in-one High Speed Sync (HSS) Flash and continuous on-camera LED lighting system called the NEO 2.

The most exciting new specification of the system is that NEO 2 has no recycle time, making it ideal for use



The NEO 2 is designed for portrait photographers and videographers

with cameras that are capable of shooting at fast frame rates.

Aimed towards portrait photographers, as well as videographers, the NEO 2 can be used simultaneously as a modelling light and HSS flash, so you get the benefits of continuous light as well as the flexibility of HSS flash; up to 1/8000sec, with 500% flash output.

For the NEO 2, Rotolight has collaborated with Elinchrom to integrate a 'Skyport' 2.4Ghz HSS wireless flash receiver. This eliminates the need to purchase a standalone flash receiver, while providing support for multiple off-camera lighting set-ups – up to ten lights can be controlled wirelessly.

The NEO 2 can be mounted both on and off camera, and it's also lightweight and portable. The battery life promises to be 85,000 full-power flashes from a single set of rechargeable AA batteries – the longest battery life of any speed light or flash to date.

The NEO 2 is compatible with Canon, Nikon, Sony, Olympus and Panasonic. Compatibility with Fujifilm cameras will be available soon. The NEO 2 also works with all other Elinchrom Skyport devices.

Available for pre-order now, with shipping expected to start in early October, the Rotolight NEO 2 is expected to cost from £299. Visit [rotolight.com](http://rotolight.com).

## Ricoh Theta V 360° camera revealed

**R**ICOH has launched the Theta V, which can capture 360° spherical still images and 4K 360° video at 30fps. The Theta V can record high-quality 360° still images equivalent to 14MP output.

Images can be posted directly to social networking sites that support 360° video and images, such as Facebook and YouTube. Pictures can also be cropped for sharing on other networks, such as Instagram.

Other features include support for 4K 360° live streaming, Bluetooth and Wi-Fi dual communication, an in-built four-channel microphone that supports spatial audio recording, and a shutter

speed of up to 1/25,000sec. An optional underwater housing can be used at depths of up to 30m to achieve 360° underwater shooting. Other accessories include a 3D Microphone TA-1.

Weighing around 121g, the Ricoh Theta V will be available from the end of September for £399.99. The underwater housing will be available from the end of October, price £179.99.

Images captured on the Theta V can be played back in 360° on a monitor such as a TV



For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## New Books

The latest and best books from the world of photography. By Tracy Calder



© PINK FLAMINGO FEEDING YOUNG, BEST PORTRAIT AND BIRD PHOTOGRAPHER OF THE YEAR WINNER, ALEJANDRO PRIETO/BJRS, MEXICO

### Bird Photographer of the Year

Foreword by Chris Packham, William Collins, £25, 256 pages, hardback, ISBN 978-0-00822-931-3



THE fledgling Bird Photographer of the Year competition has attracted thousands of entries from pros, keen amateurs and hobbyists, and this glossy hardback features some of the finest winning and shortlisted pictures. The foreword is written by head judge and British Trust for Ornithology (BTO) president Chris Packham, who makes an interesting point – bird photography has changed radically in recent years, with advances in camera and lens technology enabling photographers to be more experimental in their approach. Fast shutter speeds, high ISOs and follow focus have resulted in pictures that go beyond what the human eye can immediately see, allowing us to appreciate the beauty of these flighty subjects and the technical skill of the people who photograph them. A proportion of profits from the competition and the book go to BTO to support its conservation work. **Tracy Calder** ★★★★☆

### Mastering Macro Photography

David Taylor, Ammonite Press, £19.99, 176 pages, softback, ISBN 978-1-78145-299-8



MACRO photography reveals a world that often goes unnoticed, such as the twist of a plant stem, tiny hairs on the legs of a bug or rainbow reflections on a piece of plastic. It's a field of photography that is popular at the moment, and lens manufacturers have been responding to this enthusiasm with vigour. If you're thinking of giving it a go, this latest offering from David Taylor is a good place to start. Taylor offers brief introductions to equipment, exposure, magnification ratios, focus stacking and just about everything else you might want to know. The text is presented in digestible chunks, and the images are a mix of Taylor's and one or two macro masters such as Ross Hoddinott and Viktor Sykora. Taylor is a landscape and travel photographer by trade, but he has done a good job of transferring his skills to the macro world. **Tracy Calder** ★★★★☆



# Viewpoint David Healey

Sony has announced plans to open a record-pressing plant, so will a film SLR follow?

Digital audio formats seem to be prompting an analogue renaissance. I have seen six stories in the past 12 months on the increasing popularity of the LP. Then I read the news that 'The Japanese arm of Sony Music announced it would open its own record-pressing plant in March next year to cope with the huge demand for vinyl in the country.'

Increased vinyl sales are attributed to older people still attached to the format, together with a younger audience wanting to own a physical format – something they can touch and feel, much like a photographic print. Somehow not everything digital is engaging and, of course, for many, digital is no longer new. Some record buyers prefer their sound to that of a digital format. What then if Sony identified a similar demand for the distinctive look of film photographs, created with Rokkor lenses?

Sony inherited the know-how to make film cameras when it acquired Konica-Minolta's photographic division in 2006.



A 6x6cm twin-lens-reflex Minolta Autocord

## 'Sony clearly understands its market as well as its potential markets'

Konica made paper, film and great cameras. Founded in 1928, Minolta became one of the 1970s 'big five' 35mm camera manufacturers alongside Nikon, Canon, Pentax and Olympus. A Minolta compact even accompanied astronaut John Glenn on an early space flight.

Its 35mm SLRs, with very fine Rokkor-brand lenses, from the workhorse SR-T 101 full-aperture metering SLR to its interchangeable prism electronic XM pro-SLR, had a loyal following – especially in the US. Minolta innovated, cooperating with Leica to produce a rangefinder camera, the Compact Leica Electronic (CLE); and introduced the XD-7 multimode SLR in 1977 and then the 7000 autofocus SLR with a Dynax lens mount. Sony and Zeiss A-mount lenses use this fitting, so a full-frame Sony A-mount lens will fit a Dynax (branded Maxxum in the US) film camera.

Sony clearly understands its market as well as its potential markets; it is widening the availability and attractiveness of its artists' repertoires by reintroducing vinyl. It recognises a digital generation's attraction to an analogue format; and it has the technology and the will to go against a trend. So, if it has the specifications of Minolta's film range, can see the attraction of a film SLR to a new generation of photographers and could make it pay, why not? Through shrewd use of its inheritance it could do for photography what it will do for music by pressing LPs – enrich it and broaden its appeal.

**David Healey ARPS** tutors photography at King Edward VI Aston School and is chairman of the Royal Photographic Society's Analogue Group

**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 67 and win a year's digital subscription to AP, worth £79.99

## In next week's issue

On sale Tuesday 3 October



# Secrets of exposure

Don't miss our in-camera techniques and post-production tricks to ensure your exposures are spot on



## Sony FE 12-24mm f/4G

Is this the ultimate ultra-wideangle zoom for Sony's Alpha 7 and Alpha 9 models?

## APOY: Landscapes

Great Sigma prizes to be won in Round Seven of our APOY competition

## Fujifilm Instax Square SQ10

Fuji's hybrid digital/instant camera on test

## Filter holders round-up

We look at some of the best holders for drop-in filters on the market today

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# Inbox

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**Write to** Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

## LETTER OF THE WEEK



So this is what Glen Coe looks like. We have learnt our lesson, and apologies to Connor MacLeod...

## Stone the Croes...

In your feature *Hit the road* (AP 9 September), your item on the Scottish Highlands highlights the wonders of Glen Coe on the A82. However, the main double-page photograph accompanying this item is actually of Glen Croe near Arrochar in Argyll, and is definitely *not* Glen Coe. The photograph has been taken from the famous 'Rest and be Thankful' viewpoint, and the single-track road shown in the foreground is the original road through the glen, used for many years for motorsport events, and indeed I competed in a Speed Hillclimb event there in 1969 in my Triumph TR3A sports car. **Douglas Thomson, via email**

**Thanks to everyone who pointed out this error. We got the image from a picture library, which had labelled it as 'Glen Coe,' and being a bunch of lowland Sassenachs, we failed to spot the mistake. Apologies again**

**- Geoff Harris, deputy editor**

## Win! SAMSUNG

The EVO + microSD Card has added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. [www.samsung.com](http://www.samsung.com)



## Hit the road

In your article *Hit the road* (AP 9 September), you write, 'just hop in the car and drive right up...' This touched a tender spot and has driven(!) me to write.

Like me, there must be a large number of your readers – and photographers – who are frustrated because of their

advanced years who are not able to drive. I am 86 years young and I still have my inspiration, passion and a lifelong enjoyment of photography, yet I'm unable to drive, and the ability to hike long distances and yomp rough terrain are a fading ability and memory. Begging an occasional lift, or taking public transport are our

only options to get further afield than our home locality.

Perhaps you could persuade one of your young and nimble writers, or one such as we old 'uns, to write an article to give us something to think about, as there are many other genres of photography.

I also imagine all your staff are North Country as AP is very sparse on anything south of the River Thames and the M4!

**R King, Hampshire**

**The feature was aimed at those of us who no longer have the ability or inclination to yomp through rough terrain, but many of our other features don't require the ability to drive. We have lots more planned, so look out for those.**

Owing to the office location, none of the AP team lives north of the M4 (although Geoff Harris keeps reminding us he is from Nottinghamshire). Our extended team, however, live the length and breadth of the UK and beyond: Roger Hicks is based in France!

**– Nigel Atherton, editor**

## Upgrade angst

Your article on classic cameras intrigued me, particularly the section on older, but still very usable, digital cameras (AP 2 September). Considering the price of new, top-of-the-range DSLRs and mirrorless cameras, it makes me wonder if many people really do need to upgrade. Do we really need all these minor improvements to autofocus, ISO and so on? Often a four/five-year-old camera will do a perfectly good job, especially when combined with a good lens, and especially if you don't need to print images bigger than A4.

**Ken Madgwick, via email**

**It's true that four/five-year-old DSLRs, or the best mirrorless models, can still take great pictures, but camera technology needs to keep moving forward. Imagine if Nikon had rested on its laurels and never brought out the ground-breaking 36MP D800, for example, or Fujifilm hadn't developed such great continuous AF on the X-T2? That said, some improvements are more incremental. As a consumer, you shouldn't feel compelled to upgrade if your current gear does everything**

**you need, but if you are reaching the outer limits of what can be achieved with AF or ISO, for example, it could be time to trade in the old model**

**– Geoff Harris, deputy editor**

## Mount, Olympus

I decided to sell all my Nikon gear and invest in Micro Four Thirds with an Olympus OM-D E-M1 Mark II. I am extremely happy with the results partially because I bought quality Pro M.Zuiko f/2.8 7-14mm, 12-40mm and 40-150mm lenses plus a 1.4x converter. When funds allow I'm also interested in buying a Panasonic Leica DG Vario-Elmar 100-400mm f/4-6.3 ASPH POWER O.I.S. lens. The one thing I do miss is the Nikkor 18-200mm f/3.5-5.6 G VR lens I had which when teamed with a Sigma 10-20mm was great for day trips, when wanting to travel light. Can you recommend a reasonably priced/quality Micro Four Thirds walkabout lens which when paired with my 7-14mm lens would give me a similar range?

**Adrian, via email**

**The closest equivalent to your old Nikon 18-200mm is the Olympus M.Zuiko Digital ED 14-150mm f/4-5.6 II, a lightweight weather-resistant superzoom that costs around £489. I'd also recommend looking at the Olympus M.Zuiko Digital ED 12-100mm f/4 IS PRO: it costs around £1000 but in my opinion is the best superzoom lens ever made, with great optics and implausibly effective image stabilisation – Andy Westlake, technical editor**



**Olympus's 14-150mm is the closest equivalent to your old Nikon 18-200**

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# The picture that changed my life

**Steve Bloom**

Steve Bloom is a multi award-winning wildlife photographer, with more than 40 years' experience in the photographic industry. He has published several wildlife photography books, including his most recent work *Trading Places – The Merchants of Nairobi*. To see more of Steve's thought-provoking work, visit [stevebloomphoto.com](http://stevebloomphoto.com).

## Steve Bloom on his shot of an Indian elephant swimming underwater

I was working on a photography book called *Elephant!* when I needed something dynamic with which to close the book. I considered photographing desert elephants in Namibia from the air, but I put my lateral thinking cap on and wondered if it would be possible to photograph an elephant floating over me, seen from underneath – the antithesis of aerial photography. I don't think anybody had looked up from underneath an elephant before, or knew what it looked like.

After several months of enquiries, I heard of a retired logging elephant called Rajan that lived on Havelock Island [in India], and was known to be keen on swimming. I bought a Subal underwater housing for my camera – a Canon EOS-1Ds Mark III – and set off in late 2005 for the long journey by plane and boat.

When I arrived, I went to the local dive school and asked them to teach me to

**'It took several attempts, but then all the elements of luck and skill came together'**

scuba dive in a day, as I planned to photograph the elephant the next day. After asking me if I had a death wish, they agreed to send a diver, Umeed Mistry, with me, who I would piggyback most of the time. I am indebted to the whole team, especially Umeed for his diving skills. I also got to know the elephant beforehand, so it would not be antagonised by me.

### Unique perspective

With wildlife photography, people often visit the same locations over and over, and produce similar, though dynamic and powerful, pictures. Mine is unique and evocative. The colours are cool and calming. I don't think I could repeat

it, and I doubt if anyone else could produce something similar. There were people who visited the same location after the publication of my book and photographed the same elephant, which sadly has since died.

To get the shot, I worked with natural light and used a 15mm fisheye lens. The refractive properties of water mean that a fisheye lens looks less wide underwater than it does above the water. Because of the density of the water it's difficult to see far, so the elephant had to be very close to me. It took several attempts, but then all the elements of luck and skill came together to make it happen.

It's the kind of picture that people talk about. It's memorable. People say, 'Oh you're the guy who photographed the swimming elephant from underneath.' As a photographer, it's always helpful to have a small selection of images by which you are remembered and defined.



## REVOLUTIONARY ON-CAMERA CONTINUOUS LED LIGHT WITH HSS FLASH

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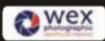
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# Into Africa

The release of a new **Frans Lanting** book is always a photographic event. **Keith Wilson** talks to the master about his latest work, which celebrates the landscape, people and wildlife of Africa over four decades

**F**ew wildlife photographers can match Frans Lanting's consistent ability to produce books that raise the bar each time for the quality and epic scale of the images he captures. Titles such as *Madagascar* (1984), *Okavango* (1993), *Eye to Eye* (1997), *Jungles* (2000) and *Life* (2007) have earned numerous awards and plaudits. In describing Lanting's work, *The New Yorker* once wrote, 'No photographer turns animals into art more completely than Frans Lanting.' So, when news breaks that a new Frans Lanting book is about to be published, expectation runs high among photographers, nature

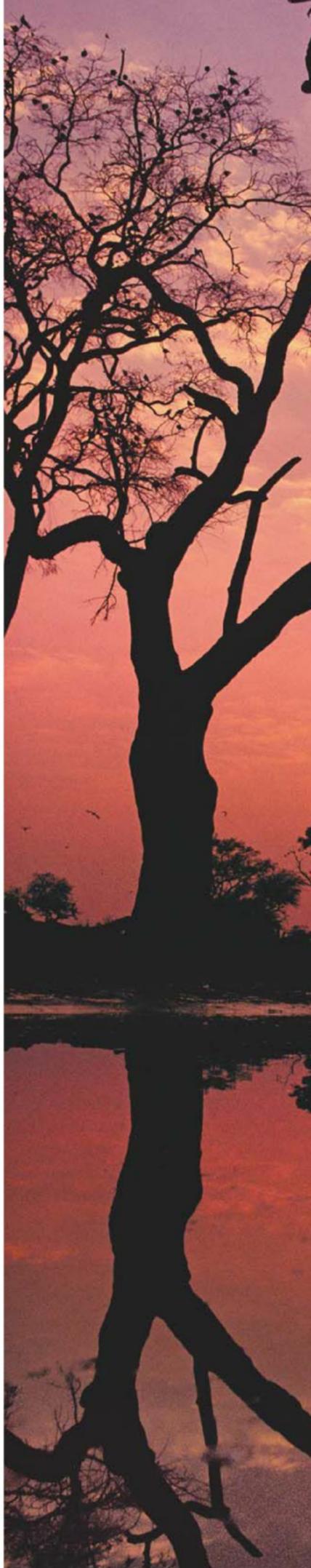
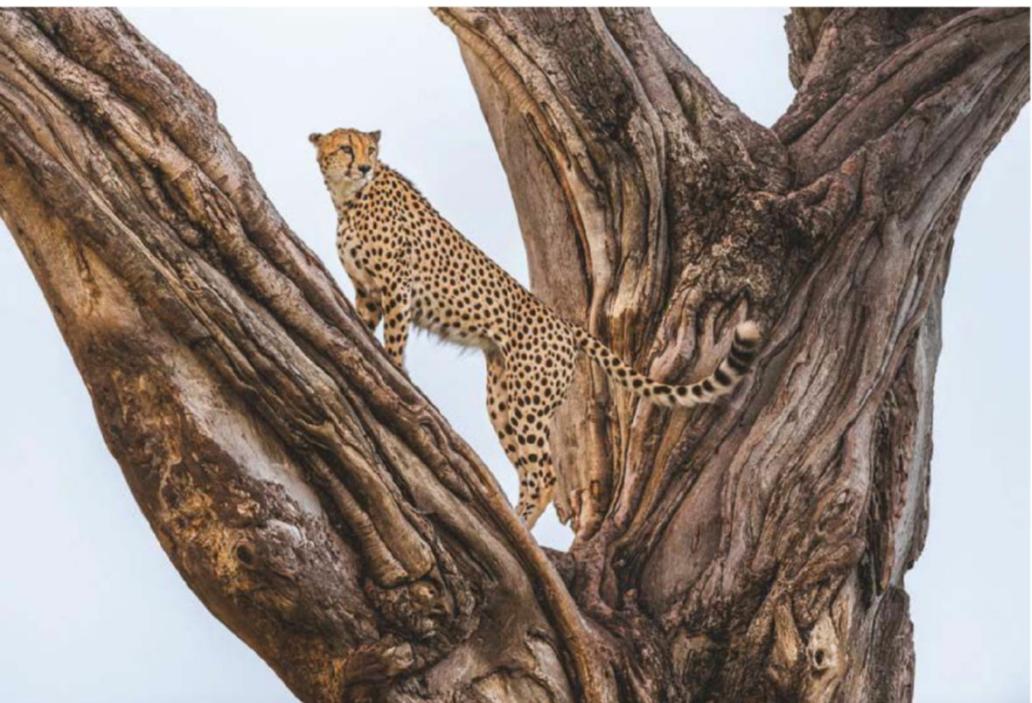
lovers, magazine editors and conservationists all over the world.

Lanting's new book is called *Into Africa*, and as the title suggests, it is a pictorial journey into the continent that has been the source of so much of his creative inspiration. 'I've been in and out of Africa for more than 30 years and I've criss-crossed the continent on many expeditions,' he says, speaking from his home in Santa Cruz, California. 'We have put together a book that is a mosaic of the continent. It's a coverage of the major biomes from the forests, to the savannahs, to the deserts, to the islands – because it includes Madagascar – so it's an

**African elephant at dawn, Chobe National Park, Botswana**  
Nikon, 24mm, transparency film

**Male cheetah in fig tree, Maasai Mara National Reserve, Kenya**  
Nikon D3, 200-400mm, 1/60sec at f/4, ISO 400

ALL PICTURES © FRANS LANTING





**'I feel at home in Africa. I like the people, I like the animals, I like the places, so it's always a bit like going back to an ancestral home'**

overview of what I've seen and what I've learned. Many journeys.'

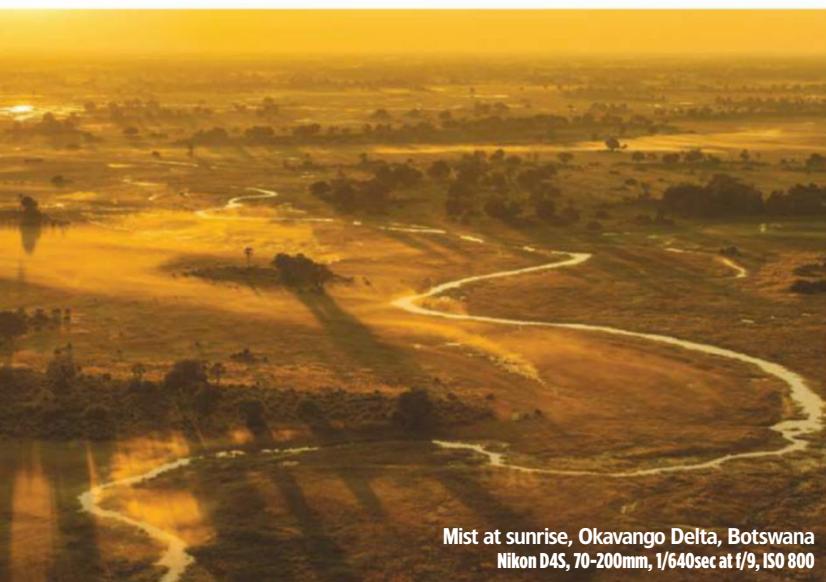
So many journeys, in fact, that Lanting confesses to having lost count, but he remembers the lasting impression made by his first trip to the continent in the early 1980s. He recalls, 'I went to East Africa, to Kenya, and there's nothing like coming from Europe, growing up in a city in the Netherlands, and then experiencing the wide open spaces and the spectacle of animals. I mean, it's unbelievable and it is still. Every time I head out into the bush, whether it's east or southern Africa, it's always this amazing feeling of wonder that this still exists.' His most recent visit was to Botswana in 2016 and *Into Africa* includes pictures from that trip, too.

#### Ancestral home

Now 66, Lanting was born and raised in Rotterdam and earned a master's degree in economics before moving to the United States to study environmental planning. Soon after, he began photographing the natural world and his life changed course forever. After that first trip to Kenya, he ventured into the heart of the Congo Basin to photograph bonobos, documented the unique wildlife and tribal customs of Madagascar, photographed scarlet macaws in the Amazon rainforest canopy and produced the seminal coverage of Botswana's Okavango Delta for *National Geographic* magazine. Awards aplenty followed: top honours from World Press Photo, overall winner of BBC Wildlife Photographer of the Year, and the Sierra Club's prestigious Ansel Adams Award.

Lanting has worked in all seven continents, but Africa became his number-one choice when deciding on a book that was to be both a personal homage as well as a retrospective collection of photographs across four decades. He explains, 'Since I first visited back in the 1980s, I've been back so many times I can't count how many trips I've been on. I feel





Mist at sunrise, Okavango Delta, Botswana  
Nikon D4S, 70-200mm, 1/640sec at f/9, ISO 800

**►** at home in Africa. I like the people, I like the animals, I like the places, so it's always a bit like going back to an ancestral home.'

More difficult was deciding how to best arrange the book into sections that would ensure the broadest coverage of the continent while retaining a pictorial flow when turning the page from one spectacular setting to the next.

Working with his wife and co-author Chris Eckstrom, Lanting decided to categorise his images according to the major environmental biomes of Africa – forests, savannahs, deserts, island environments and wetlands.

'They run parallel to major conservation initiatives that are supported by organisations like the WWF, Conservation International and others,' he says. 'They also reflect my interests in the continent where we still have enormous landscapes that are not as populated by people as in Europe

or in North America.' This sense of vast, untouched space is what makes Africa unique, he says, but rapid economic development threatens to overrun many of what he calls 'these last great places', that are an inspiration to the thousands of photographer who visit each year.

#### Last great places

So, which are the locations that still hold special significance to him after all these years? 'Quite a few of them already are in the public mind,' he answers. 'We all know about the Serengeti plains, of which the Maasai Mara in Kenya is an offshoot. Many people now know about the Okavango Delta in Botswana, which is probably the single most diverse and breathtaking landscape in Africa that I've seen. You have the vastness of the Congo Basin forest, which is still awesome. It stretches for thousands of miles and it's really quite a sensation to fly across it in a small plane. The



African bullfrog  
(*Pyxicephalus adspersus*), Chobe National Park, Botswana  
Nikon, 18mm lens at f/22, transparency film

*Into Africa*, by Frans Lanting and Chris Eckstrom, is released on 10 October, price £35. Excerpted with permission from *Into Africa* by Frans Lanting (Earth Aware Editions, 2017, available at bookstores everywhere). An exclusive collector's edition of *Into Africa* will also be available directly from the Lanting Studio. For more details, contact gallery@lanting.com

deserts of southwest Africa that stretch from Namibia into Botswana and into South Africa, but especially in Namibia, are really impressive landscapes.'

The publication of *Into Africa* doesn't mark an end to his African journey. He reveals he is about to embark on another adventure. 'Next week, I'm going back to Madagascar, so the journey continues,' he enthuses. 'I'm really excited to go back to some of the places I know and look up some of the people I know from before, so it's going to be a rediscovery. But I'm going back with totally different equipment than I first went there with – all the cameras are digital and they include a whole range, from DSLRs to high-end video cameras to GoPros. You name it, we have it!'

## Camera choices

Frans Lanting doesn't restrict himself only to the Nikon DSLRs and lenses that have served as his main tools for much of his career. Increasingly, he uses 'different cameras for different purposes'. These include mirrorless cameras,

GoPros and the iPhone, which serves several purposes when out on location. 'There are so many different tools and it's not a linear process any more,' he says. He is also fascinated by the history of photography and recently travelled to South Georgia, 100 years after polar explorer Sir Ernest Shackleton's epic *Endurance* expedition. While there, he dressed in period clothing similar to that worn by Frank Hurley,

Shackleton's official photographer, and used a century-old Kodak folding camera. He says, 'It was challenging to create images with that camera, and it only increased my admiration for Hurley.'





## Cameras on the ground

The preparations for his forthcoming return to Madagascar provide an insight into how Lanting documents a location, and it is far from a one-person job. 'I will be there with my wife [Chris Eckstrom], who is a videographer and we'll have two assistants travelling with us,' he says.

There is an important role for his mobile phone, too. 'My iPhone is always with me and I do coverage with that as well, for stills, for video clips, for audio clips, sequences – it's a great tool,' he adds.

Lanting recently joined Instagram, which he uses to post images from *Into Africa* as part of the pre-launch publicity, and he promises to post regularly from his forthcoming Madagascar trip, too. 'We love our following,' he declares.

His enthusiasm for Africa remains



Born and raised in the Netherlands, Frans Lanting moved to America in the 1970s and gained worldwide recognition for his work with National Geographic. He is a co-founder of the North American Nature Photographers Association (NANPA). See [www.lanting.com](http://www.lanting.com)

undiminished, and with countless memories and encounters I close our interview with a question that I know he will find almost impossible to answer. From all those experiences, is there one moment that stands out above all the others for him, in terms of a photographic encounter?

'Oh boy! That's a tough one,' he exclaims. He pauses, then continues, 'One of the things that makes me go back time and again is that you develop a familiarity and ultimately an intimacy with places and animals and with people. I remember when I was in the Maasai Mara at a time when leopards were just becoming habituated to people and there was one famous leopard. Her name was Half-Tail, and she was covered extensively by Jonathan Scott and the BBC,

becoming a real celebrity. Because she was so habituated, millions of people through photos and video got to know her. I photographed Half-Tail once with a new born cub named Zawadi, and then I went back to that same patch of the Maasai Mara 16 years later and crossed paths again with Zawadi.'

'Every leopard is recognisable from the spots on its face. I had copies of the earlier pictures of Zawadi with me, and I was able to line up the spots and make a positive identification. That was really moving. When you're a world traveller, going in and out of Africa over such a long period of time and then you meet up with the same individual leopard, and she's still in that same place, it's quite an emotional experience. She was still a really cool cat.'

# Land of plenty

Nature photography legend **Stephen Dalton** has just published a book about his private Sussex woodland. He talks to **Nigel Atherton**



**I**mages of insects in mid-flight are fairly commonplace now, but it was only in the early 1970s that British photographer Stephen Dalton became the first person to succeed in capturing them, using high-speed imaging techniques he developed himself. His groundbreaking work has graced the pages of AP on many occasions. Now, after a nine-year hiatus, he has published his 15th book, *My Wood*, so naturally AP wanted to talk to him about it.

The first challenge in interviewing Stephen is finding his house. After a series of roads that get successively narrower, steeper and bumpier as they meander through a dense woodland canopy, I finally arrive at his idyllic Victorian farm cottage, in what can truly be described as deepest Sussex. From the rear are stunning views of the Sussex Weald, including the wood that is the subject of his book.

'We own up to the second hedge, and the woods in that direction,' Stephen says. 'We bought the house in 1976 and it came with half an acre, which we landscaped to create the garden. When the neighbouring farm came up for sale in 1988 and developers took an interest in it, we got together with our neighbours and managed to buy it. I turned one of the outbuildings into my studio,

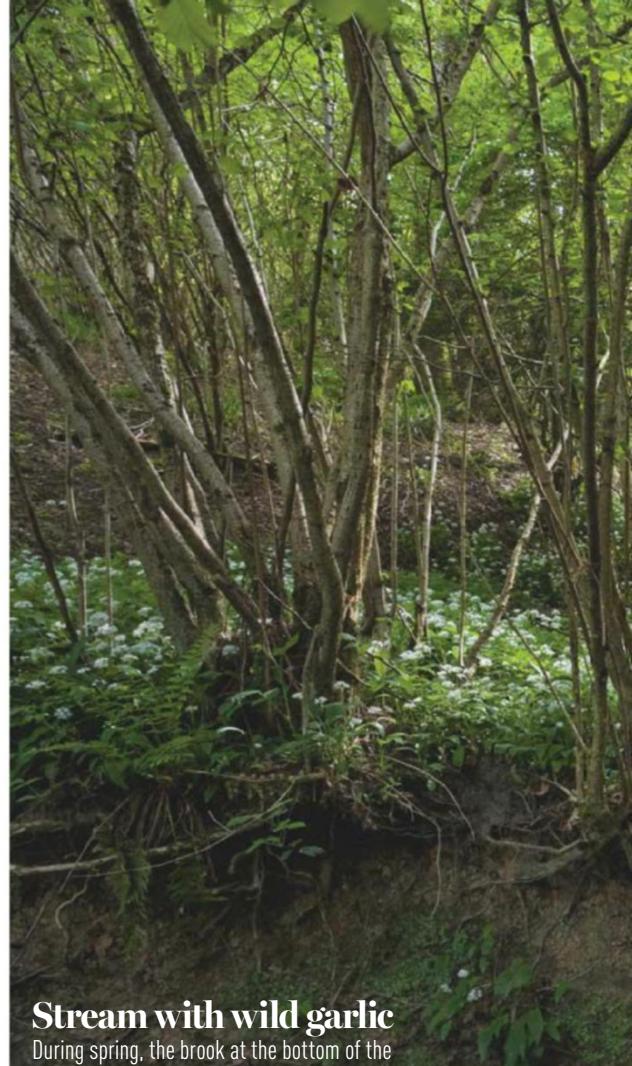
and we rented out the fields to the local dairy farmer for grazing.'

Ten years later, the adjoining nine acres of woodland came up for auction, and Stephen and his wife managed to acquire it. Although overgrown, it was clear that with good management it could be turned into a small nature reserve. Over the years, selective felling and coppicing thinned out the canopy and allowed more light to reach the forest floor, which has encouraged the ground flora to flourish. A boggy section of the wood was dug out to create a pond. The barbed-wire fences have been replaced with hedgerows, creating wildlife corridors. When the bottom fell out of the dairy industry and the farmer gave it up, part of the farm was left to go completely wild, and 97 species of wildflower now grow there. The result is a fantastic outdoor nature studio, right on Stephen's doorstep.

## Beauty and solitude

'It's a very special part of Sussex,' he says, with obvious affection. 'Well, they don't make land any more, do they? So much of it today has been destroyed by developers, but this is an Area of Outstanding Natural Beauty. I can walk all day and not see another human being.'

Earlier this year, a publisher heard about the wood and asked Stephen



## Stream with wild garlic

During spring, the brook at the bottom of the wood is transformed into a sea of green and white, and the aroma of garlic fills the air

Canon EOS-1Ds Mark II, 17-40mm

ALL PICTURES © STEPHEN DALTON

to do a book on it. 'They said, "Can you write it in two months?" I've been photographing in the wood ever since we've had it, mostly for my own pleasure, but I'm not a quick writer, or a quick photographer... in fact, I'm not quick at doing anything. But I did it, and here we are.'

The resulting book is a 154-page illustrated love letter not just to Rookery Wood, but to the English woodland and its wild inhabitants throughout the four seasons.

'I tried to capture the whole feeling of the wood,' he explains, 'from the fungi, small plants and insects, right up to the large mammals. Woodlands are enchanting, spiritual places, cool in the summer, warm in the winter, and they contain more wildlife than any other land habitat.'

Many nature photographers have a background in the biological





## Toadlet resting on a floating foxglove flower

By midsummer the mass of tadpoles has hatched and the path around the pond is alive with frogs and toads, making it almost impossible to walk without treading on them. This one has clambered onto one of the many foxglove petals floating on the water

**Panasonic Lumix DMC-GH4, 60mm f/2.8**

sciences, but Stephen's fieldcraft is self taught. 'I've always loved birds and creepy crawlies since I was knee high to a grasshopper,' he says. 'I love animals in general. My father was very keen on birds. But because of my high-speed work, I've come to be more associated with insects.'

Stephen, who studied photography at London's Regent Street Polytechnic in the 1960s, spent two years working on perfecting his technique for photographing flying insects. 'I'd been photographing them for a few years and then it occurred to me that they had never been photographed in flight before,' he explains.

'Off-the-shelf kits for high-speed photography didn't exist at the time, so we had to invent it. I had to isolate all the problems and solve them one at a time. The



first was how to detect a very small thing, moving fast, in space. The answer was a series of infrared beams and mirrors. I used to use about three, though nowadays I tend to use only one.

'The biggest problem was shutter delay. SLR shutters took about 1/10sec to open. Even Hasselblads, which were considered fast, took about 1/20sec. Well, an insect can fly a metre or two in that time, so I had to design and make a special high-speed shutter release. It was very crude, clamped on the front using elastic bands, but it worked. Now I have a new one that is much faster – the delay is about 1/1000sec, as opposed to 1/300sec.'

'Another problem was that my flash wasn't anything like fast enough. I borrowed something that supposedly was, but it wasn't, so I worked with a friend, Ron Perkins, and we built our own high-speed flash capable of 1/30,000sec.'

Remarkably, Stephen still uses that same high-speed flash kit today, and has no plans to change it any time soon. In his studio he points to one of his DIY flash

## Fence spider

The fence spider is Britain's largest jumping spider and lives in the cracks and crevices of fences, or in the bark of dying trees. This is one of Stephen's favourite high-speed images in the book

Sony Alpha 7R II, Nikon 200mm f/4



## Badger and bluebells

This is the most recent image in the book and was taken especially for it. Badgers have always roamed the wood at night, except when Stephen wanted to photograph one – then they disappeared. Fortunately, they resumed their visits just days before the publisher's deadline!

Sony Alpha 7R II,  
Zeiss 55mm f/1.8



## Kingfisher

These spectacular birds are a regular visitor to the pond. Stephen set an old oak branch deep into the clay pond base to create this perch, and spent many hours over several days in a natural hide made from coppiced branches

Sony Alpha 7R II,  
Canon 100-400mm  
f/4.5-5.6 G

heads. 'It's made out of a pudding basin and Tupperware,' he says. 'The best thing about these is that they bounce. I had one fall off a church steeple once. It bounced off a gravestone and was all right.'

Although birds and mammals are photographed in situ, Stephen's high-speed work is done in his studio – a converted barn next to the house.

'You can't really do these shots in the field,' he says. 'It's a long-winded process that takes about two or three days of preparation. You have to set it all up, and find the right backgrounds. I'd have to leave it out for a couple of days in the rain, and someone could come along and nick it, and you don't have the control.'

## Switching systems

You only have to look at the detail in Stephen's images to see that he is a perfectionist, and this has made him very demanding when it comes to equipment. He first went digital with the Canon EOS-1Ds, but since then he has constantly switched systems. 'I like to use the best that's available, and sometimes it's hard to work out what that is,' he says.

'I went through the book and worked out that I used 19 different cameras to take the pictures,' he confesses. 'This one was taken using a 60MP Phase One medium-format digital back,' he gestures. 'The



## Speckled bush cricket

This set-up was created to photograph a hoverfly, until Stephen found this cricket

Phase One P30+, Zeiss 120mm

## Behind the scenes

Stephen does his high-speed macro work in his studio, in a converted barn next to his house. Sectioned off by walls of plastic sheeting to keep out dust, his current set-up (right) comprises a Sony Alpha 7R II with a Nikon 200mm f/4 macro lens, to which his home-made high-speed shutter is attached using elastic bands. Above it you can see his pudding-basin flash head with diffuser, and a mounted photo taken in his wood that he uses as a background.



camera was very agricultural, but the back had the best sensor around at the time. This was back when even 24MP was considered a lot. But then that one was taken on an iPhone, because I was out coppicing at the time and it was all I had on me. I have a drone, too, which I share with my son, and we used that for some of the pictures, though we're thinking of upgrading it for one that has collision avoidance.'

Does he have a favourite model? 'I loved the Nikon D800 series,' he says. 'It was one of the few cameras I found intuitive to use. I never found the Canons intuitive. Later I made a bold move after reaching a point when I decided I was getting too old or lazy to carry these massive great lumps around, so I went mirrorless and changed to the Sony Alpha 7R II for most of my work. It's full frame and gives me about 42 megapixels to play with. The image quality is approaching what I used to get with the Phase One. But one of the great beauties for me is that I can attach whatever lens I like, so I can still use my very favourite lens, the Nikon 200mm macro – it's very chunky and agricultural, but the optics are simply superb. Sony does a 90mm macro that is unbelievably good, too, but it's too short for my purposes.'

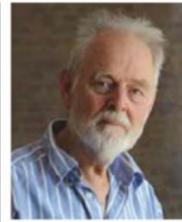
'I also possess a Panasonic Lumix

DMC-GH4, which is light and so is ideal for "shooting from the hip" when you're walking around. My favourite lens is the 100-400mm lens, which is equivalent to 200-800mm on full frame,' he reveals. 'It is designed by Leica and is versatile and extremely good. The funny thing is that in the book you can't really tell the difference between any of these cameras.'

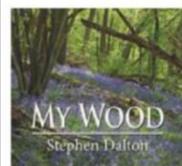
### The days of film

Stephen admits to finding most digital cameras confusing. 'The changes that have taken place in photography since I started have been mind-blowing,' he says. 'You can almost send the camera out to take its own photograph now.' But he feels that the more options a camera has the harder it becomes to use. 'I'd be happier with a camera that just had three controls,' he adds. But he would never give up the benefits of digital to return to film.

'In the old days, when I shot Kodachrome, I had to wait for a week before I got the pictures back and could see if I'd got the shot. Even when I switched to Fujichrome Velvia I had a half hour drive to CPL [the processing laboratory], then wait for a few hours and then back again, just to see if the picture was in focus. But you just accepted it in those days.'



Stephen Dalton is a multi-award-winning nature photographer whose work has featured in *National Geographic* and *Country Life* magazine, and been exhibited at Tate Britain and The Barbican. An Honorary Fellow of the RPS, *My Wood* is his 15th book.



*My Wood* by Stephen Dalton is available for £14.99 from all good bookshops or directly from the publisher Merlin Unwin Books, at [www.merlinunwin.co.uk](http://www.merlinunwin.co.uk)

Digital offers a massive advantage in that regard.

'On the downside, technology has in some ways made life more challenging for aspiring nature photographers today. Photography has become so easy because the cameras do so much. You don't have to know anything about cameras to take a good picture.'

For anyone hoping to succeed in nature photography today the one thing that will make the difference, according to Stephen, is subject knowledge. 'If you want to be a nature photographer, the first thing you need is a love and fascination for the natural world,' he says.

'I met someone in a hide in a nature reserve recently trying to photograph a kingfisher and he had all the latest gear – £10,000 lenses and what have you – but he didn't know anything at all about what he was photographing.'

A surprising fact about Stephen, given his association with insect photography, is that he suffers from arachnophobia. 'I was bitten by a house spider when I was about three, and I've had a horror for spiders ever since,' he reveals, 'until I did the book on spiders eight years ago, which I did partly to help overcome my fear. But even now, if we have a house spider, it's my wife who rescues it.'

# Sperm Whales

By Franco Banfi

Wildlife photographer **Franco Banfi** talks about his striking photograph of a pod of sleeping sperm whales

**S**easoned professional wildlife photographer Franco Banfi took this rare photograph of sperm whales. It was captured in January this year, just off the coast of Dominica, an island in the Caribbean.

Originally from Cadro in Switzerland, Banfi makes the trip to swim with (and photograph) the whales annually. He tells us, 'I make this trip every year in January, because it's the right time to photograph the sperm whales for the weather and the sea conditions. During the latest trip, I also wanted to increase my photo library of whales. Every year I prepare myself, and my partner Sabrina does the same – she trains by swimming and free diving to become better accustomed to these encounters.'

Not necessarily setting out with a particular type of picture in mind, Banfi has become used to being ready to grab a variety of different shots as they happen in front of him over the years. He has been

diving since 1981, near his hometown in Switzerland, which is where he first learned to hone his craft.

#### Opportune moment

On the day he took this picture, Banfi and his diving crew followed several whales in the hope of a picture opportunity. He explains, 'The sea was calm and we were snorkelling following a sperm whale at distance. The whale joined what is called a "pod", which is a family of sperm whales. Other whales joined the group from below us and we found ourselves among them. The calves were in the middle of the group for protection and suddenly they all stopped swimming and started to sleep vertically in the water. We gently freedived, keeping a certain distance with the aim of not disturbing the group.'

In the image, you can see Sabrina and another diver swimming close to the whale pod, giving you an idea of just how large these majestic

© FRANCO BANFI

creatures are. Banfi says he'd not previously tried to get an image like this before, simply due to the fact that every shooting experience can be completely different from the last. 'Sometimes you don't even have time to slide into the water before the whales have already dived,' he says. 'Sometimes the whales don't like your presence and swim faster. I have had other situations with worse conditions, or worse light – I think this occasion was probably the best I've encountered so far.'

#### Synchronisation

To capture this image, and others from the same set, Banfi

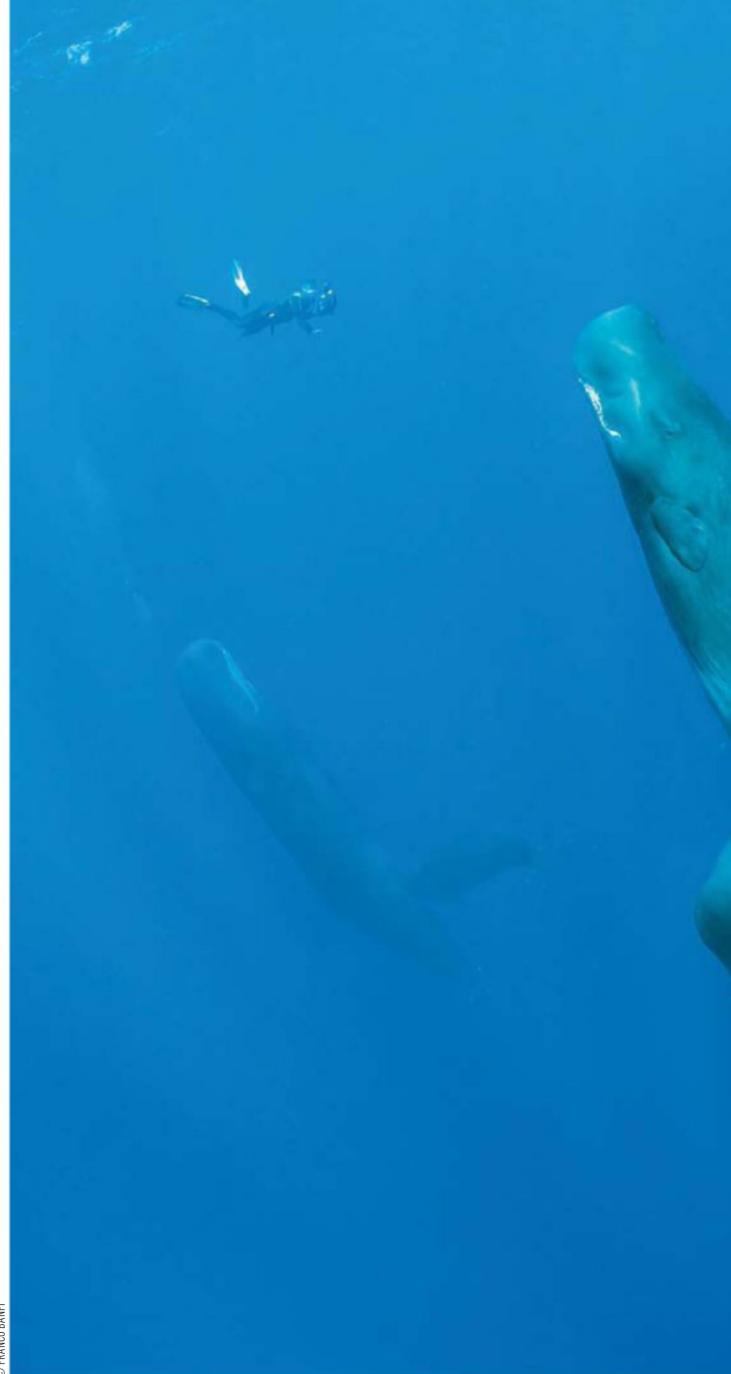
used a Canon EOS-1D X Mark II coupled with an 8-15mm fisheye lens at 15mm. The whole set-up is contained within a self-built waterproof housing. He says he was lucky not to face any particular challenges when capturing the whale images, because everything just happened to be on his side. 'The main thing is to have a cooperative whale,' he jokes. 'The only challenge I can really think of is to make sure I'm synchronised with my partner.'

Banfi knew almost straight away that he'd managed to capture a special image. 'When I saw the image on my camera, I was very happy with it, and when I saw it on my computer I



#### Franco Banfi

Franco Banfi is a professional wildlife photographer, with a particular specialisation in underwater subjects. He has previously been named Travel Photographer of the Year, has received top honours from Wildlife Photographer of the Year and has written three books about the sea. For more, see his website at [www.banfi.ch](http://www.banfi.ch)





## 'I have learned that you have to build a certain feeling with these animals'

was able to enjoy it in its entirety,' he says. The reaction around the world to this set of images has been special too, having been featured in several publications.

If you fancy yourself as an underwater photographer and want to take something as striking as Banfi's image, the most important advice he can give you is nothing photographic, but rather to be in-tune with the wildlife. 'Be constant in trying to find the

right conditions, and the right whale, without disturbing it,' he says. 'The whale will make the final decisions, and if it wishes, it'll give you the chance. I have learned that you have to build a certain feeling with these animals, and when the feeling is good, they will give you more opportunities.'

Banfi is continuing to work on photographing sperm whales, as well as blue whales in Sri Lanka, right whales in Patagonia, humpback whales in the Indian Ocean, plus walruses in Svalbard. Banfi also regularly leads photo tours across the world, teaching enthusiasts the best techniques for capturing beautiful wildlife shots.

AP

### FRANCO'S FAVOURITE KIT



The Canon EOS-1D X Mark II



The Canon EOS 5DS and 16-35mm f/4L IS USM lens

FRANCO Banfi almost always uses the same camera and lens set-up for his oceanic images – the full-frame professional camera, the Canon EOS-1D X Mark II, with a 8-15mm f/4L fisheye USM lens. For underwater shoots, he has a housing unit that he

built himself. Sometimes he also uses the super-high-resolution Canon EOS 5DS, while the 16-35mm f/4L IS USM lens is another favourite lens of his. For this kind of work, he never uses flash or artificial light, preferring to work with natural light.



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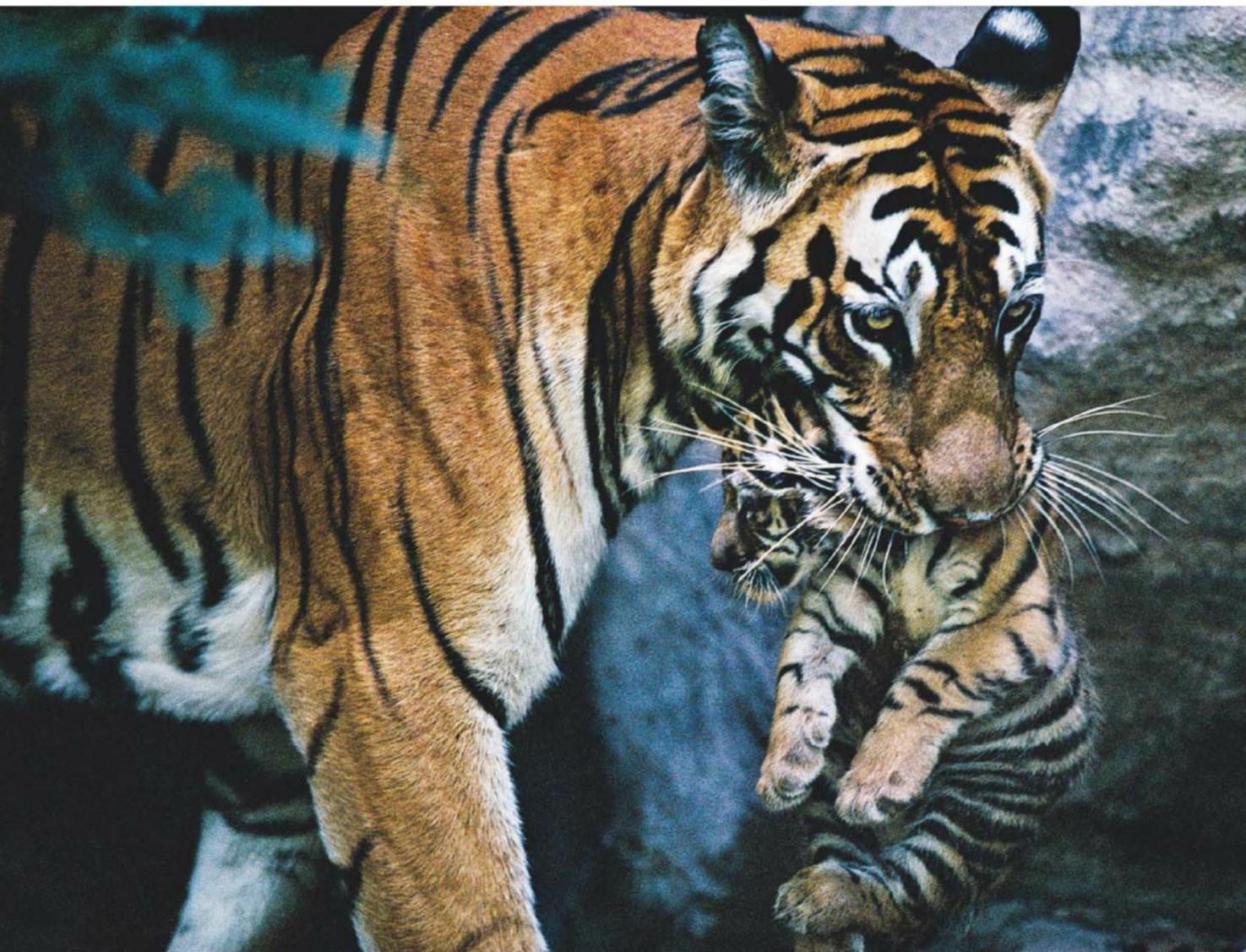
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# A Wild Life

Legendary nature and conservation photographer **Michael 'Nick' Nichols'** new book, *A Wild Life*, is a visual biography of his life. **Steve Fairclough** spoke to him about his illustrious career

**W**ith a career that stretches back almost 40 years and a new biography, Michael 'Nick' Nichols is in a reflective mood. His smooth Alabama drawl comes down a phone line from his Virginia home as he admits, 'I never thought I

would have a biography but I thought I would do a retrospective called *A Wild Life*. I've just had a big museum exhibit in Philadelphia – one of the great art museums in the United States. They've never exhibited a photographer like me in any way and we've mixed my photographs with its permanent collection and added

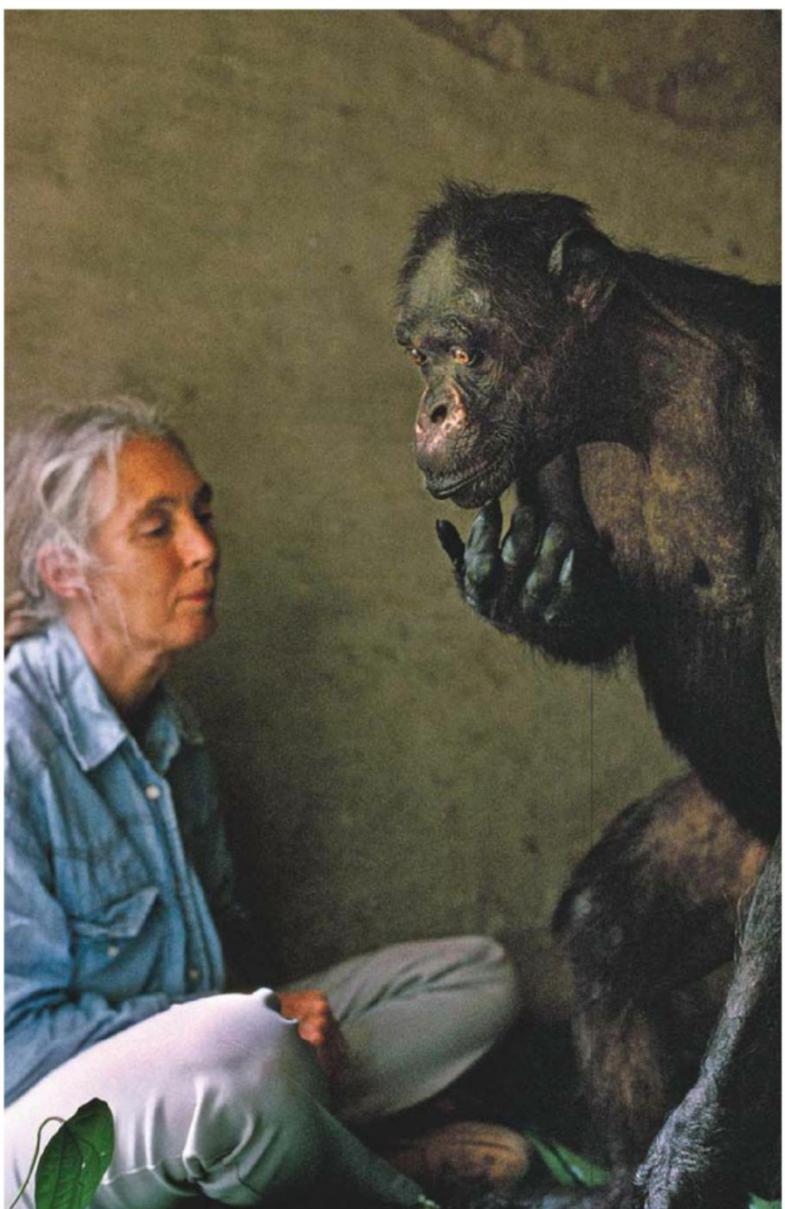
**Above:** Sita and cub, Bandhavgarh National Park, India, 1996

masterpieces that have something to do with the natural world.'

Nichols has been documenting this world since the late 1970s in a career that saw him join the Magnum agency in 1982 and then *National Geographic* in 1996, from which he retired as editor-at-large in 2016, following a final assignment in Yellowstone National Park. In his early days he was better known as an adventure photographer – noted for photographing spectacular caves and famously dubbed 'The Indiana Jones of photography' by *Paris Match* – but this quickly developed



Above right:  
Northern spotted  
owl, Humboldt  
County, California,  
2008



Right: Jane Goodall  
and the chimpanzee  
Gregoire, Brazzaville  
Zoo, Republic of  
Congo, 1995

into something deeply rooted in conservation issues and the realisation that the power of his photography could change the minds of key decision makers.

He explains, 'It's very interesting where we are with wildlife right now, so the [book] title works on many levels. The [Philadelphia] exhibit was called 'Wild: Michael Nichols', so I'm playing with the word wild because I don't think humans really get it. We like tame much better than we like wild [laughs]. Even people who really love animals really like them to be kind of cute and fuzzy; they don't want them to be really wild and dangerous.'

#### Awareness of conservation

When quizzed on what was the key trigger that sparked his awareness of conservation Nichols shoots back, 'My time with Magnum really helped that because when I came into Magnum, Philip Jones Griffiths [the agency's then president] was the most high-minded person I'd met. Philip was a pain in the ass – he was very judgemental, but he was the one who saw my work and encouraged me to join Magnum. I came into Magnum as a colour photographer who used flash to photograph adventure stories and I'd just done a little bit of wildlife, photographing gorillas. But Philip saw something in me that meant "he's gonna grow and become serious".'

Nichols continues, 'Once I saw that I could do photography that might affect change for the environment... sh\*t, I was all in. At the same time I was

gravitating to *National Geographic* with that big readership and the big commissions where you could spend a lot of time on a project – it just was “the perfect storm” in my case, where my credibility rose so much that I could do anything that I wanted to.’

Nichols returns to the awareness question and says, ‘If you’re asking about a moment that I saw that [conservation possibility], it was with mountain gorillas as a young man. In 1980, when I photographed them, they were going to disappear and I thought, “Wow, we get something with these pictures that’s bigger than just a magazine story”. Once I got on that path, I really never got off. When you do something like that you’re no longer working or worrying about assignments – you’ve got a mission. Once you’ve got a mission it gives you something to really put your heart and soul into. The fact that photography can change the world is a big deal. It can do it like no other medium – even a video doesn’t do what photography does.’

#### Major projects

Since the ‘conservation fire’ was lit in Nichols he has traversed planet Earth shooting more than two dozen projects, with his trusted Canon SLR cameras not far from his side, and often taking months or even years to finish a project. Regular *National Geographic* readers will be familiar with his work with animals – chimpanzees, lions, tigers, elephants and more –

## The fact that photography can change the world is a big deal. It can do it like no other medium'

as well as projects such as the MegaTransect walk across Africa, his documentation of the battle to save redwood forests in California and his final *National Geographic* project in Yellowstone National Park.

But, perhaps surprisingly, Nichols admits, ‘The most important person in my life was my art teacher when I was a kid because she said, “You don’t have to be a carpenter or a car mechanic – you can be an artist.” Where I grew up [in Muscle Shoals, Alabama] was middle class and you were taught to have a trade, but she said. “No, you can be creative”... and then my Mom doing the same thing was reading to me all the time.’

He continues, ‘But going into my career... [primatologist] Jane Goodall was my hero before I met her. Jane was always so dignified... I’m a wild kind of character and she taught me to care about the individual. She was very pointed with me, saying, “Nick, what if we change one person’s mind and they’re the one who changes the world?” That’s where you make the difference but I was always for the masses and I still do believe that you’ve got to have both.’

Nichols has often worked closely

with highly driven, often difficult, people such as Goodall, ecologist Mike Fay, zoologist Iain Douglas-Hamilton, tree scientist Steve Sillett and orphan-elephant experts the Sheldrick family. He reveals, ‘None of these people pander to photographers – they barely f\*\*\*king tolerate us but they want you to come because then their work [gets noticed]. Me coming with *National Geographic*... they wanted me there but after a few days they just want you to go away because you’ve taken some pictures, but I’m like “No. I’m here! You asked me to come and I’m not going away”. By the end they would always feel that I gave them as good as I got – it’s an equal exchange.’

Nichols adds, ‘But it can be incredibly frustrating to work with maniacal people. Even the wonderful Jane Goodall is not Jane Goodall because she’s passive – she’s going to get her way. That’s what all these characters do and I found a way to work with them and tell their stories to the world. It was worth it, but it’s painful – you don’t go through that without emotions, without scarring.’

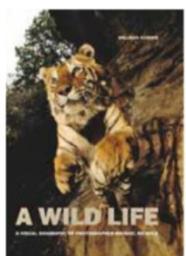
#### Embracing technology

While the vast bulk of his career was spent shooting on transparency film, Nichols has always been swift to adopt the technologies of the digital age. ‘I got a good taste of digital – the stuff I did with lions was some of the best work I ever did and that required all that technology and all the things digital would let you do. Every time that



Above: Mountain gorillas, Volcanoes National Park, Rwanda, 1995

C-Boy (shot in infrared non-visible light), Serengeti National Park, Tanzania, 2012



*A Wild Life: A Visual Biography of Photographer Michael Nichols* (Aperture, ISBN 978-1-59711-251-2, priced £25) is written by Melissa Harris and features the photographs of Michael ‘Nick’ Nichols.





technology would move I would embrace it. I'm not technical so I like to have an assistant who is young and can read all the manuals. Nathan Williamson has worked with me for the past ten years – and he was a kid who would build a ham radio as a six-year-old, so you know what you've got there.'

Yet Nichols does highlight the potential pitfalls of technology, 'Using night vision, robots, drones and camera traps – that is really about trying to make pictures that are intimate and surprising; getting under the skin of the subject. I don't like my robot pictures if the lions are engaged with the robot – they're throwaway. If you use flash with a wild animal you're announcing that you're there – you're saying, "I'm here". But that was earlier in my career. The technology was allowing us to get intimate with wildness – your camera, which can't die, can be really close and intimate to an animal that's dangerous and you're showing something that can't [otherwise] be seen.'

#### The state of conservation

It seems churlish not to ask Nichols for his thoughts on the state of conservation today and he's glad the subject is raised. 'The thing that

freaks me out right now is to have a [US] president talking about that it's better to have guys working in coal mines, in dead-end jobs that are never going to go anywhere, instead of working in renewable energy. We have a moral imperative right now. Climate change and nature are not just about what we want today – it goes back. When you have a 1,500-year-old tree or a 3,200-year-old tree, if you think of what's happened on the planet in the lives of those trees, all of this "carbon footprint" that we talk about and man's real impact on the planet has happened in that time. Those trees have been standing during that whole time of Man's impact and we've got to back off.'

He continues, 'We've got to realise it's not about animals – it's about a moral imperative. It's about the world and it's about whether you take care of your nest. I feel like politics is so short-sighted, instead of looking at how we're going to sustain it forever. With Trump pulling out of the [climate change] accord every f\*\*\*ed decision he's making in this country is negative to this constant that I'm talking about, without thinking about sustainability, whereas Germany is



Born in Muscle Shoals, Alabama, in 1952 Michael 'Nick' Nichols began his career as a US Army photographer. After leaving service he worked for *GEO* magazine and in 1982 joined the Magnum agency. In 1996 he joined *National Geographic* as a staff photographer and became an editor-at-large in 2008. He spent two years documenting the MegaTransect expedition, crossing 2,000 miles of Congo forest on foot. He has won numerous prizes for nature and environment stories. Visit [www.michaelnicknichols.com](http://www.michaelnicknichols.com).

now getting an inordinate amount of its energy from renewables. But there is great economics in taking care of the planet – you put more people to work and it's a good thing to do to be sustainable now.'

Nichols adds, 'I believe that photography is probably the strongest tool in making people get that on an emotional level and we have all the policy people who can follow it up with substance. That's really the sum of my career because I'm after the visceral response of the viewer.'

#### The future

With a recent knee replacement bedding in and his time currently being taken up publicising his biography, as well as two major exhibitions, I ask what's next? 'If I do something else I don't know what it is yet. I might just stare out into space. I don't feel like I have to do more. I'm not... [like] Jane Goodall and Mike Fay – they will continue till they take their last breath, but my photography required so much that I don't have any more. I think I've burned up all that I had. I'm not embarrassed about it. People worry about me and they think I'll just die, but right now I'm having fun for the first time.'



# From big cats to critters

Naturalist, broadcaster and author **Simon King** speaks about his experiences of using ZEISS optics to capture all creatures great and small...

**I**'VE had a busy couple of years. Besides my ongoing conservation work with our land restoration and education project ([www.simonkingwildlife.com](http://www.simonkingwildlife.com)), a lot of my efforts have been concentrated on the field of wildlife still photography.

For my latest book *NatureWatch*, a guide on how to track and observe British wildlife, I set myself the enviable task of trying to generate original imagery to illustrate all of the species covered in the book along with their signs – and that's a lot of creatures! To do this, I travelled the length and breadth of the UK, photographing the magnificent wildlife and the clues they leave behind; from footprints to poop.

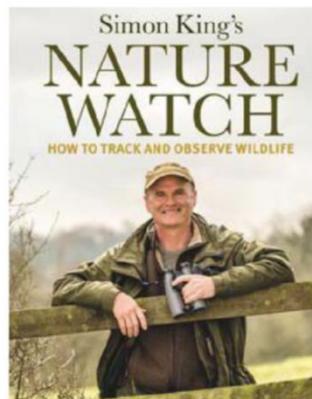
This task called upon the full battery of lenses I have at my disposal, including the razor-sharp ZEISS 100mm f/2 Milvus lens for the majority of animal

track and sign images, as well as photographs of reptiles, butterflies, small mammals and the like. Most of the bird images in the book were achieved with a 500mm telephoto lens, but all of the wideangle and macro work also utilised ZEISS optics.

By contrast, last year I was also commissioned to create an exhibition of images to celebrate the 50th anniversary of Longleat Safari Park in Wiltshire. I approached the challenge of photographing some of Longleat's iconic animals in the safari park with a clear target – to get inside their world! With this in mind I had a special predator-proof door built to fit on the side of my Land Rover. This enabled me to get down to ground level and up close and personal with the more dangerous residents of the park, including the lions and tigers.

To enter their world I wanted a low, wide, very close view and

Simon King



Signed copies of Simon's book *NatureWatch*, are now available to order online at: [www.simonkingwildlife.com](http://www.simonkingwildlife.com)

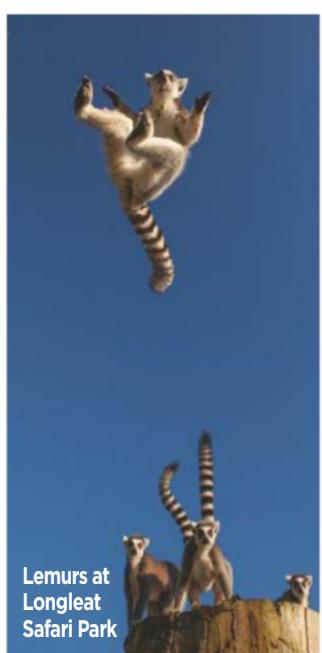
so I predominantly used ZEISS wideangle lenses, specifically the astonishingly sharp 15mm f/2.8 Distagon T\* and the ZEISS 28mm f/1.4 Otus. Both of these remarkable precision optics gave me punchy, bright and sharp images with a minimum of edge distortion. Just as well, because for the effect I was looking for, the big cats had to be very, VERY close indeed. On more than one occasion I had lion snot on the object lens!

For the ring-tailed lemurs I did not have to be behind bars for my own safety – but I had a very specific image in mind. To illustrate their remarkable athleticism, I wanted to position myself below the leaping lemurs. Conditions had to be just right, with a cloudless blue sky – a feature that can be in short supply in the UK! Here too I used the ZEISS 15mm f/2.8 Distagon T\*, which gave me a fabulous depth of field and minimal distortion, despite the lemurs jumping just a few centimetres away from the lens.

While out and about I am always equipped with my favourite ZEISS binoculars – as seen on the cover of my book! The recent design innovations have culminated in the finest sports optics in the world. My Victory SF 10 x 42 binoculars are one of the most important tools in my kit bag. Optically they are flawless, but it is their handling which is the real game changer. I use my bins all day, every day so weight and comfort matter a LOT. The Victory SFs are lightweight and beautifully engineered, sitting in your hands and against your eye sockets in perfect balance to alleviate the fatigue that can



Lions at Longleat Safari Park



Lemurs at Longleat Safari Park



result from prolonged periods of observation. Their focus wheel is smart too, taking a minimal amount of movement to pull focus from infinity to very close indeed – great when tracking a fast-moving bird or beastie. If you want to watch butterflies and other bugs, the minimum

focus is just 1.5m – that's down by your feet (if you're the same height as me)! Couple this with the astonishingly wide field of view – the widest in its class – and you have the best bins in the world! I wouldn't be without them!

**Learn more about ZEISS optics at [www.zeiss.co.uk](http://www.zeiss.co.uk)**



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The Otus 1.4/28 is in a class of its own, providing high resolution and outstanding definition. The optical correction prevents practically any aberration you can think of – it's quite simply the best wide-angle lens in the world.

Visit [www.zeiss.com/otus](http://www.zeiss.com/otus) for the full family of Otus lenses.



# Final countdown

We reveal some of the stunning images that made it to the final of the 2017 **Wildlife Photographer of the Year** competition

**N**ow in its 53rd year, the Wildlife Photographer of the Year competition is the highlight in many photographers' calendars. The event showcases some of the world's best nature photography, and this year almost 50,000 entries were received, from both amateurs and professionals, from 92 countries. The images demonstrate the astonishing diversity of life on Earth and the crucial need to shape a more sustainable future.

In just a few weeks the overall winner will be announced at the Natural History Museum in

London, but in the meantime take a look at some of the finalists, then hop over to our Facebook page and let us know what you think of them.

The 2017 event comprised 16 adult categories, including Animals in their Environment, Under Water, Black and White, Creative Visions and Urban Wildlife. There were also three age-group categories for photographers aged 17 and under.

The 2018 Wildlife Photographer of the Year competition will be open for entries from 23 October–14 December 2017. For more details, and to enter, visit [www.nhm.ac.uk/visit/wpy/competition.html](http://www.nhm.ac.uk/visit/wpy/competition.html).

## Snow Spat Erlend Haarberg, Norway

Finalist 2017, Black and White

As spring comes to Norway's upland birch forests, tension grows between mountain hares. Under cover of darkness, they become more active, fighting over females and food. Erlend spent countless freezing nights in a hide, watching their antics. The hares were cautious, but they got used to the camera clicks. He put out food to attract them and illuminated the area with lamps, which didn't seem to bother them.

Months of work came together one night in heavy snow when two started squabbling over food. Erlend froze the action, capturing the rivals' postures perfectly balanced and backlit. Converting his image to black & white accentuated the moment.

**Nikon D800E, 300mm, 1/1600sec at f/2.8, ISO 3200, tripod, two 1000W lamps**

© ERLEND HAARBERG/WILDLIFE PHOTOGRAPHER OF THE YEAR



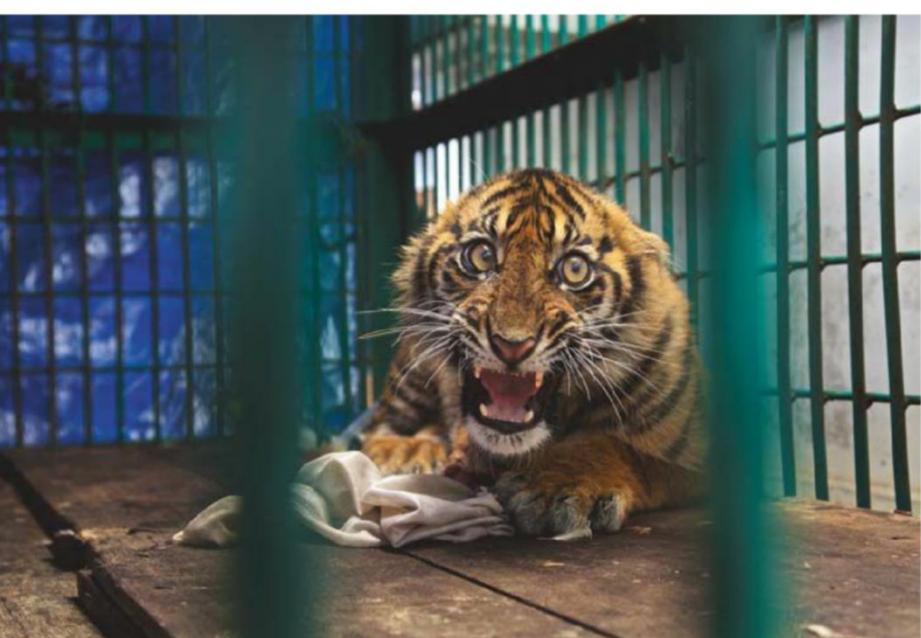
## Saved but Caged Steve Winter, USA

Finalist 2017, The Wildlife Photojournalist Award: Single Image

A back leg of this six-month-old Sumatran tiger cub was so badly mangled by a snare that it had to be amputated. He was lucky to survive at all, having been trapped for four days before being discovered in a rainforest in Aceh Province on the Indonesian island of Sumatra. The likelihood is that the snare was set by oilpalm plantation workers to catch bushmeat, although tigers are also deliberately snared.

The population of Sumatran tigers, a subspecies, is as low as 400–500 – the result of poaching to fuel the illegal trade in tiger parts for the Chinese-medicine market. Anti-poaching forest patrols are helping to stem the killing, partly by locating and removing snares (now illegal), which is how this cub came to be rescued. The cub, however, will spend the rest of his life in a cage in a Javan zoo.

**Canon 5D Mark II, 24–105mm, 1/45sec at f/5.6, ISO 400**





© KLAUS NIGGE/WILDLIFE PHOTOGRAPHER OF THE YEAR  
**Bold Eagle**  
**Klaus Nigge, Germany**  
Finalist 2017, Animal Portraits

After several days of rain, the bald eagle was soaked to the skin. Named after its conspicuous but fully feathered white head (bald derives from an old word for white), the bald eagle is an opportunist, eating various prey, with a preference for fish.

At Dutch Harbor on Amaknak Island in Alaska, USA, bald eagles gather to take advantage of the fishing industry's leftovers. Used to people, the birds are bold. 'I lay on my belly on the beach surrounded by eagles,' says Klaus. 'I got to know individuals, and they got to trust me.'

The species was declining dramatically until the 1960s, but reduced persecution, habitat protection and a ban on the pesticide DDT has led to its recovery. 'As the eagle edged nearer, picking up scraps, I lowered my head,' says Klaus, 'looking through the camera to avoid direct eye contact.' It came so close that it towered over him. His low perspective and simple composition, allowing full concentration on the eagle's expression, has led to an intimate portrait, enhanced by the overcast light.



© LAURENT BALLESTA/WILDLIFE PHOTOGRAPHER OF THE YEAR

**Swim Gym****Laurent Ballesta, France**

Finalist 2017, Behaviour: Mammals

 'We were a few metres from the surface, when I heard the strange noises,' says Laurent. Suspecting Weddell seals – known for their repertoire of at least 34 different underwater call types – he approached slowly. It was early spring in east Antarctica, and a mother was introducing her pup to the icy water.

The world's most southerly breeding mammal, a Weddell seal gives birth on the ice and takes her pup swimming after a week or two. The pair, unbothered by Laurent's presence, slid effortlessly between the sheets of the frozen labyrinth. Adults are accomplished divers, reaching depths of more than 600 metres and submerging for up to 82 minutes. 'They looked so at ease,' says Laurent. Relying on light through the ice above, he captured the curious gaze of the pup, the arc of its body mirroring that of its watchful mother.

Nikon D4S, 17-35mm, 1/640sec at f/11, ISO 200, Seacam housing

**Bear Hug****Ashleigh Scully, USA**

Finalist 2017, Young Wildlife Photographer of the Year, 11-14 Years

 After fishing for clams at low tide, this mother brown bear was leading her young spring cubs back across the beach to the nearby meadow. However, one cub wanted to stay and play. It was the moment Ashleigh had been waiting for. She had come to Alaska's Lake Clark National Park intent on photographing the family life of brown bears. This estuary environment provides a buffet for bears: grasses in the meadows, salmon in the river and clams on the shore. A number of families spend their summers here, and with plentiful food they are tolerant of each other (though wary of males) and of people.

'I fell in love with brown bears,' says Ashleigh. 'This young cub seemed to think that it was big enough to wrestle mum to the sand. As always, she played along, firm, but patient.' The result is a cameo of brown bear family life.

Canon EOS 5D, 500mm, 1/1250sec at f/8, ISO 1250, tripod

**The Power of the Matriarch****David Lloyd, New Zealand/UK**

Finalist 2017, Animal Portraits

At dusk, in Kenya's Masai Mara National Reserve, David waited for the herd of elephants on their evening trek to a waterhole. As they got closer to his vehicle, he could see that the mellow light from the fast-setting sun was emphasising every wrinkle and hair. For a photographer who enjoys working with texture, this was a gift. When the elephants were just a few metres away, he could see the different qualities of the different parts of their bodies – the deep ridges of their trunks, the mud-caked ears and the sheen of dried dirt on their tusks. The elephants ambled by in near silence, peaceful and relaxed. The female leading the dozen-strong herd – probably the matriarch – looked straight at David, her eye a glowing amber dot in the heavy folds of skin. Her gaze was, he says, full of respect and intelligence – the essence of sentience.

Nikon D800E, 400mm, 1/500sec at f/13, ISO 1000





© JUSTIN HOFMAN/WILDLIFE PHOTOGRAPHER OF THE YEAR



## Sewage Surfer Justin Hofman, USA

Finalist 2017, The Wildlife Photojournalist Award: Single Image

 Seahorses hitch rides on the currents by grabbing floating objects such as seaweed with their tails. Justin was watching this tiny estuary seahorse on a reef near Sumbawa Island, Indonesia, when the water started to contain more unnatural objects. The seahorse then took advantage of something that offered a stable raft – a plastic cotton bud.

Indonesia has the world's highest levels of marine biodiversity, but is second only to China as a contributor to marine plastic debris. Indonesia has, however, pledged to reduce by 70% the amount of waste it discharges into the ocean.  
**Sony Alpha 7R II, 16-35mm, 1/60sec at f/16, ISO 320,  
Nauticam housing, Zen 230mm Nauticam NT20  
Superdome, two Sea & Sea strobes**



© LAURA ALBIAC/WILDLIFE PHOTOGRAPHER OF THE YEAR

## Glimpse of a Lynx Laura Albiac Vilas, Spain

Finalist 2017, Young Wildlife Photographer of the Year, 11-14 Years

 Laura had seen many of Spain's wild animals, but never the elusive Iberian lynx found only in two small populations in southern Spain. She and her family travelled to the Sierra de Andújar Natural Park in search of the lynx and struck lucky on their second day, as two were relaxing not far from the road. Laura watched for an hour and a half, the only sound being the whirr of cameras if a cat glanced in their direction. 'They weren't scared of people – they ignored us,' says Laura.  
**Canon EOS 5D Mark III, 500mm, 1/250sec at f/4, ISO 1600**



## Romance Among the Angels Andrey Narchuk, Russia

Finalist 2017, Behaviour:  
Invertebrates

 Andrey was on an expedition to the Sea of Okhotsk in the Russian Far East, with the intention of photographing salmon. As soon as he jumped into the water, he found himself surrounded by thousands of mating sea angels. Quickly swapping to his macro equipment, he began photographing the pairs, which were three centimetres long and swirling around in the current.

Sea angels are molluscs related to slugs and snails, without shells and with wing-like lobes used as swimming paddles. Each individual is both male and female, and in this image they are getting ready to insert their copulatory organs into each other to transfer sperm in synchrony. They remained joined for 20 minutes. Both would go on to lay 30–40 tiny eggs after fertilisation.

To photograph them, Andrey had to battle against strong currents and avoid a wall of gill netting. When he was swept into the net and his equipment became snared, he was forced to make an emergency ascent – but not before he got his shot.

**Canon EOS 5D Mark II, 100mm, 1/125sec at f/13, ISO 200, Nexus housing, two Inon strobes**

© ANDREY NARCHUK/WILDLIFE PHOTOGRAPHER OF THE YEAR

## Arctic Treasure Sergey Gorshkov, Russia

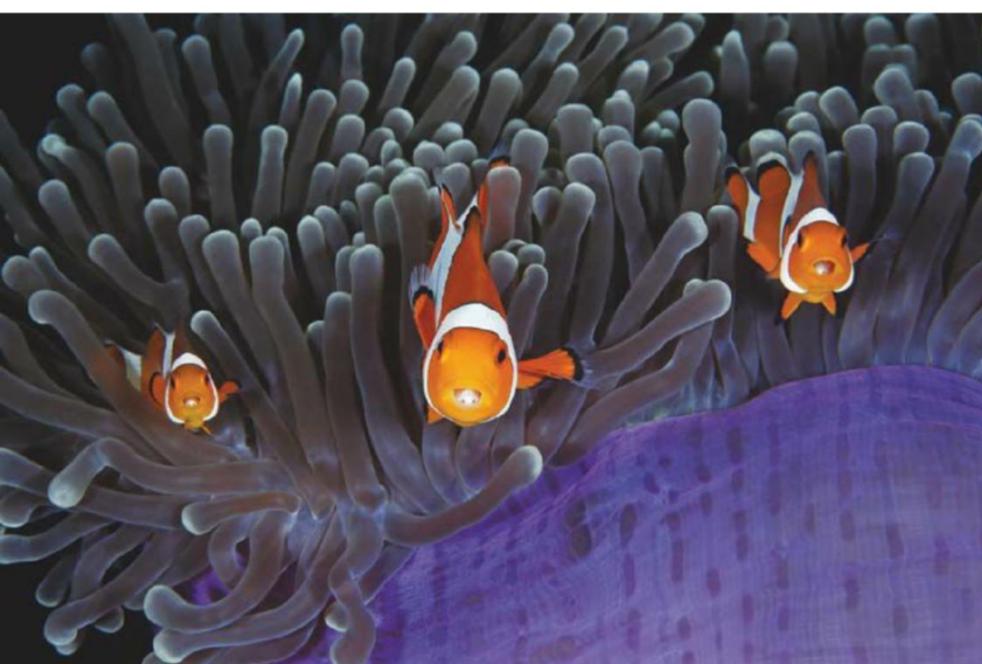
Finalist 2017, Animal Portraits

Carrying its trophy from a raid on a snow-goose nest, an arctic fox heads for a suitable burial spot. This is June and bonanza time for the foxes of Wrangel Island in the Russian Far East. Lemmings are the basic diet for arctic foxes, but Wrangel suffers long harsh winters and is icebound for much of the year, making it a permanent source of stored food for these opportunist animals.

The food convoys arrive at the end of May. Over just a few days, flocks of snow geese descend on the tundra of this UNESCO World Heritage Site, travelling from wintering grounds some 3,000 miles away. The arctic foxes catch any weak birds, but what they feast on are the goose eggs, laid in early June. A fox may steal up to 40 eggs a day, with most of the eggs then buried in shallow holes in the tundra, where the soil stays as cold as a refrigerator. These eggs will remain edible long after the Arctic summer is over.

**Nikon D300S, 600mm, 1/1250sec at f/5, ISO 800, tripod**

© SERGEY GORSHKOV/WILDLIFE PHOTOGRAPHER OF THE YEAR



## The Insiders Qing Lin, China

Finalist 2017, Under Water

 The tips of the magnificent sea anemone's tentacles contain cells that sting most fish, but the clownfish or anemonefish remains unharmed. While diving in the Lembeh Strait in North Sulawesi, Indonesia, Qing noticed that each anemonefish had eyes inside its mouth – those of a parasitic isopod (a crustacean). An isopod enters a fish as a larva, and attaches itself to the base of the tongue. As it sucks its host's blood, the fish's tongue withers, leaving the isopod attached in its place.

Qing captured these three lined up, with mouths open and parasites peeping out.

**Canon EOS 5D Mark III, 100mm, 1/200sec at f/25, ISO 320, Sea & Sea housing, two Inon strobes**

© QING LIN/WILDLIFE PHOTOGRAPHER OF THE YEAR



© TYOHAR KASTIEL/WILDLIFE PHOTOGRAPHER OF THE YEAR

### Resplendent Delivery

**Tyohar Kastiel, Israel**

Finalist 2017, Behaviour: Birds



Tyohar watched this pair of resplendent quetzals for more than a week as they delivered fruits and the occasional insect or lizard to their chicks. This pair had picked a tree in the Costa Rican cloud forest of San Gerardo de Dota.

On the eighth day, the parents fed the chicks at dawn as usual, but then didn't return for several hours. By 10am, Tyohar began to worry. Then the male arrived with a wild avocado in his beak. He landed on a nearby branch, scanned around, and flew to the nest. But instead of feeding the chicks, he flew back to his branch, the avocado still in his beak. Within seconds, one chick hopped out to the nearest perch and was rewarded. Moments later the female appeared and did the same thing, and the second chick jumped out. The family then flew off together into the rainforest, leaving Tyohar bereft – and thrilled.

**Canon EOS 5D Mark III, 300mm, 1/320sec at f/4, ISO 800**

The Wildlife Photographer of the Year 2017 exhibition opens on 20 October and runs until spring 2018. To book tickets, visit [www.nhm.ac.uk/wpy](http://www.nhm.ac.uk/wpy). For more details visit [www.facebook.com/wildlifephotooftheyear](http://www.facebook.com/wildlifephotooftheyear) or Twitter @NHM\_WPY and Instagram @nhm\_wpy. Wildlife Photographer of the Year is developed and produced by the Natural History Museum, London.

### Saguaro Twist

**Jack Dykinga, USA**

Finalist 2017, Plants and Fungi

▶ These saguaro cacti, some of which are up to 200 years old, may tower more than 12 metres in Arizona's Sonoran Desert National Monument in the USA. Most water is stored in sponge-like tissue, defended by hard spines and a waxy-coated skin to reduce water loss. The surface pleats expand like accordions as the cactus swells, its burgeoning weight supported by woody ribs running along the folds.

A lifetime of searching led Jack to know that several of these cacti promised interesting compositions. 'This one allowed me to get right inside its limbs,' he says. As the dawn light bathed the saguaro's contorted form, Jack's wideangle revealed its furrowed arms, perfectly framing its neighbours before the distant Sand Tank Mountains.

**Nikon D810, 14-24mm, 1/3sec at f/20, ISO 64, tripod**



© JACK DYKINGA/WILDLIFE PHOTOGRAPHER OF THE YEAR

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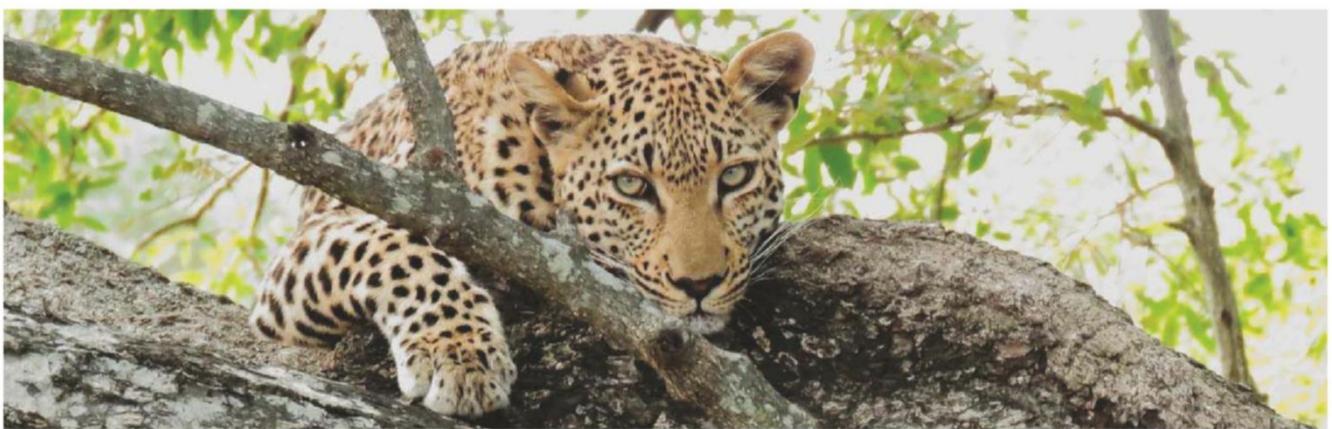
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[www.natureslens.co.uk](http://www.natureslens.co.uk)  
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on safari in South Africa. The photographer is not particularly skilful (sorry, Paul...) and the camera was only a bridge camera - he probably got lucky and stumbled on the right settings for once!

Now imagine what a keen photographer with a decent camera might have captured. Ask us to help you plan and book your perfect photographic safari. ATOL Protected.

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# Guide to photographing British wildlife

SPRING

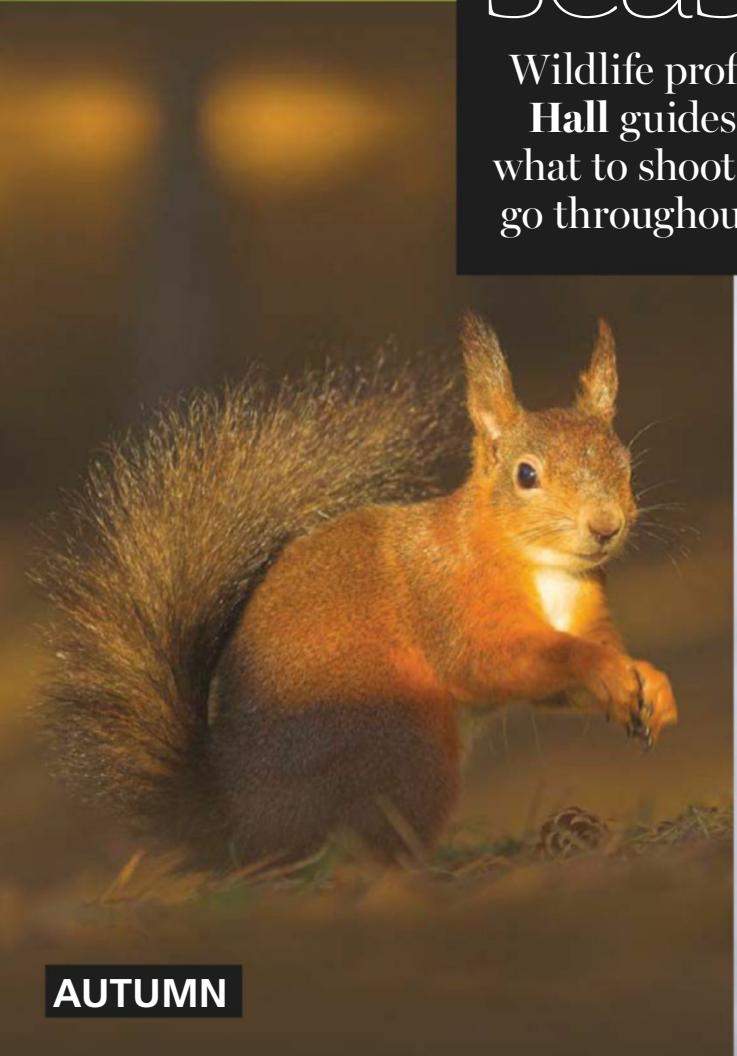


SUMMER



## Wildlife for all seasons

Wildlife professional **Ben Hall** guides us through what to shoot and where to go throughout the seasons



AUTUMN

WINTER

# Spring

Spring is an exciting time for any aspiring wildlife photographer. Following the bleakness of winter, the days begin to lengthen, the first green shoots appear, foliage starts to re-grow, and birds and mammals become more active as they prepare themselves for the rigours of the breeding season.

**Great crested grebe pair performing courtship display at dawn**  
Canon EOS-1D Mark IV, 500mm,  
1/400sec at f/5.6, ISO 160



## Great crested grebes

 Great crested grebes are a favourite subject of mine and their courtship behaviour is regarded as one of the most spectacular sights in British nature. Thanks to conservation efforts their numbers are up and these elegant birds are widespread in the UK, being found on lakes, gravel pits, reservoirs and even rivers.

Courtship behaviour usually begins in March and continues throughout the following few weeks. As with all wildlife, one of the keys to success lies in knowledge of both your subject and the chosen location. Search for somewhere local and visit a number of times to familiarise yourself with the area. Take note of where the sun is at dawn and dusk, and observe the birds as closely as possible.

I find dawn the most productive time to photograph these birds. Not only are they more active, but the light is also warm and rich. Watch the weather forecast closely, as mist will often form on water following a cold and clear night. This provides perfect conditions for backlighting, as the mist lessens the contrast and creates a wonderfully calm and evocative atmosphere.

Exposure can be tricky in such situations, so keep a close eye on your histogram to ensure that you are preserving both highlight and shadow detail. By metering for the highlights and adding a small amount of positive exposure compensation (up to 2/3 of a stop), it should be possible to capture shadow detail while still preserving the highlights.

**'Courtship behaviour usually begins in March and continues throughout the following weeks'**

ALL PICTURES © BEN HALL

**Rabbits keeping an eye on their surroundings**  
Canon EOS 60D, 100-400mm,  
1/30sec at f/7.1, ISO 100

## Coots and moorhens

During spring, coots and moorhens will start to battle over territory, offering great opportunities for action shots. Both species are common and are found all over the country near lakes and ponds. The more time you spend observing your subjects, the easier it will become to predict their movements. Before a battle over territory commences, coots will often adopt a 'threat position' and swim menacingly towards an intruder. This is your warning to get ready! The fights can be particularly violent as each bird tries to push the other beneath the surface.

Unless the birds are on the same plane of focus, stop the aperture down to gain enough depth of field to cover both birds. I find f/8 is a good starting point, and if your background is distant enough it should still be rendered diffused and free from distractions. Water splashes can play havoc with focus systems, so use single-point focus and try to keep it on the head of one of the birds at all times. Predictive focus should be used with any moving subject, and you will need to use constant careful adjustments to keep the focus from jumping to the background.





## Ben Hall

Ben Hall is one of Britain's foremost professional wildlife photographers. He is driven by the need to protect Britain's fragile ecosystems, as testified by his work for the RSPB and other conservation organisations. Visit [www.benhallphotography.com](http://www.benhallphotography.com).

**'An eye-level perspective will create a sense of intimacy'**

## Rabbits

Rabbits are found all over the country and offer a great subject on which to hone your fieldcraft skills. These animals can be extremely skittish, so some form of camouflage is usually required. I favour camouflage netting since it can be used to disguise the human outline while still allowing enough freedom of movement.

With a ground-level subject, it pays to get down as low as possible, as an eye-level perspective will immediately create a sense of intimacy. By lying flat on your stomach, you will not only be able to conceal your presence more effectively, but you will also find it easier to isolate your subject.

A wide aperture such as f/5.6 will ensure that the background and foreground are out of focus, helping your subject to 'pop'. A diffused foreground should hold just as much importance as the background because it gives an impression of depth, so alter your angle until you have just the right amount of grass below your subject. This will help to draw the viewer's eye straight to the subject.



A mute swan at dawn stretches its wings

Canon EOS-1D Mark IV,  
500mm, 1/500sec  
at f/6.3, ISO 320

## Mute swans

It is likely that great crested grebes will be sharing the water with other birds, and in terms of elegance and sheer beauty it is hard to beat the mute swan. One of our most common water birds, they can be found up and down the country, making them one of the most accessible subjects of all.

When tackling a common subject, try to think of a different approach. The graceful form of a swan can be accentuated through the use of backlighting, but avoid high-contrast light at all times. On a clear day, the hour following sunrise will offer the best opportunity.

For something a little different, search out an area of shadow to shoot towards. By exposing for the rim lighting around the edge of the bird and dialling in some negative exposure compensation, you should find it possible to reduce the image to its most simple form and create a wonderfully atmospheric photo.

### KIT LIST

#### Angle finder

This is very useful for ground-level subjects.

#### Camouflage netting

Such netting can disguise the human outline.

#### Beanbag

This provides a stable support when shooting at low angles.

# Summer

As summer approaches and the sun starts to strengthen, wildlife photography becomes a little trickier. Many animals are hidden in dense foliage, and on clear days the quality of light can only be found at either end of the day. However, there are still plenty of subjects to keep you occupied.

## Red grouse

For just a week or two towards the end of summer, the heather blooms and moorlands become a sea of purple and pink. This offers great opportunities to capture wildlife amid a vivid palette of colour. Red grouse frequent many of the upland moors throughout Wales, England and Scotland. They are widespread throughout Northern England, and can be found from the coastal hills of Northumberland and Yorkshire, through the Pennines to the Peak District in Derbyshire.

The vivid colour provides a beautiful background and will adorn your images with an appropriate sense of place. Heather at this time of year can be bushy and surprisingly high, so you'll need a tripod to steady the camera and enable you to shoot at the optimum angle. Lowering your camera will help you to diffuse the surroundings. Provided you are able to approach close enough, you should find it possible to blur the foreground and background completely, and focus on the head of the red grouse, separating it nicely from the expanse of surrounding colour. This can create a powerful image that is full of immediate impact.

**Red grouse among flowering heather**  
Canon EOS-1D Mark IV, 500mm,  
1/160sec at f/5.6, ISO 640



## Puffins

 Puffins are among the most charismatic of all our wild creatures. They spend much of their lives out at sea, but for several weeks during the summer they descend onto sea cliffs to breed. From June through to the end of July, Skomer Island in Pembrokeshire becomes home to thousands of puffins. I recommend an area known as The Wick, where it is possible to get within a few feet of the birds. In this instance, long lenses are not necessary. The only things required are a keen eye for composition and a bit of patience and perseverance.

Capturing a bird in flight can be one of the most rewarding aspects of wildlife photography, but it can take time to master. Fast lenses with wide apertures are most suitable as they will focus faster and the greater light transmission will allow faster shutter speeds to be used. For puffins I tend to favour a 70-200mm f/2.8 or a 300mm f/2.8 lens, as these can be handheld and the focusing is both fast and precise. Rather than completely freeze your subject, try to render some movement in the wing tips as this will portray a sense of motion and prevent your images from looking too static. For fast-moving subjects such as puffins, I find that shutter speeds of 1/500sec-1/800sec work well.



A butterfly silhouetted against the rising sun  
Canon EOS-1D X, 100-400mm,  
1/80sec at f/8, ISO 800



## Gannets

 Gannets gather in huge colonies during the summer months and can be found in various locations around the British Isles. Perhaps the most famous is Bass Rock, situated in the Firth of Forth three miles east of North Berwick. There are two other large colonies at Bempton Cliffs RSPB reserve in East Yorkshire, and Troup Head in Aberdeenshire.

While gannets are much larger subjects than puffins, they are arguably just as photogenic. When setting up your camera for a moving subject, switch to predictive-focus mode and high-speed drive. Due to their large size gannets are relatively slow in flight, and therefore an easier target when it comes to panning – another important aspect of flight photography. It is important to pan smoothly, keeping your feet shoulder-width apart and swivelling the upper half of your body in one constant motion. If your camera allows it, try increasing your focusing area as this will allow you a greater margin of error.

### KIT LIST

#### Gimbal tripod head

This allows a smooth panning motion when using long lenses.

#### Scissors

These are useful in macro photography for cutting away distracting vegetation.

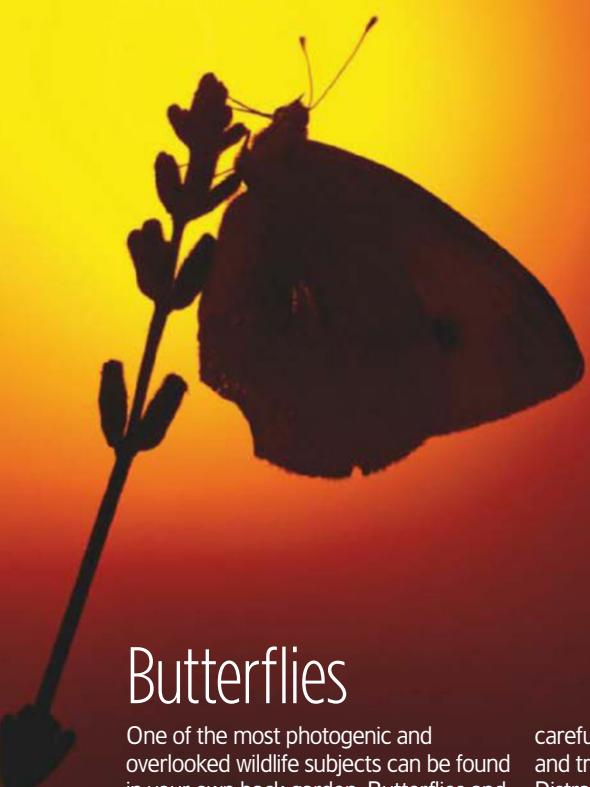
## Butterflies

One of the most photogenic and overlooked wildlife subjects can be found in your own back garden. Butterflies and other macro subjects, depending on the species, will be present throughout the summer and can provide an endless source of inspiration. When tackling any small subject, a macro lens will be the most suitable as it will allow much closer focusing. However, it is not necessary to own costly or specialist gear to take great close-up pictures. A telephoto or telezoom 300-400mm lens with added extension tubes can be used for close-up photography to great effect.

As ever, the importance of your background remains paramount. Distracting elements such as blades of grass or other bits of vegetation can draw the viewer's eye away from the subject, potentially ruining the shot. When composing your images, look

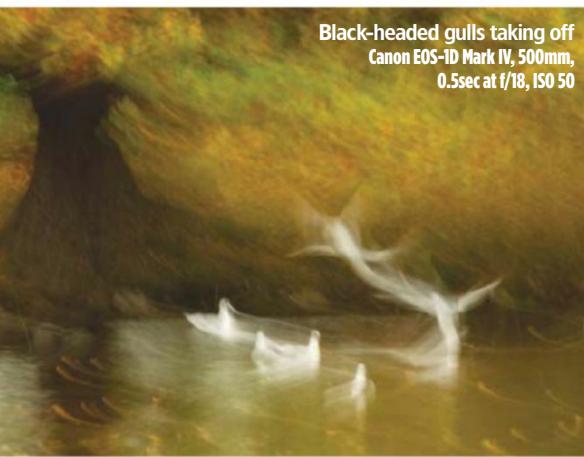
carefully at every inch of the frame and try to visualise the final image. Distracting elements can often simply be moved out of shot by hand, or eliminated by altering your viewpoint slightly. Another way is to open up to a wider aperture to create a shallower depth of field. When attempting any close-up photography, pay careful attention to the weather. Any hint of a breeze has the potential to soften your images. An overcast day will provide soft light and is generally much more flattering, as the clouds act as giant diffusers.

As with all wildlife subjects it always pays to do your homework. Learn as much as you possibly can. If it is a butterfly, what sort of habitat is it found in? In which month is it active? Arming yourself with as much knowledge as possible will pay huge dividends in the long run.



# Autumn

As summer fades and autumn begins, chill winds start to blow and animals prepare for the onset of winter. As the weather grows colder, mammals develop their winter coats and thousands of birds arrive en masse from the north to provide some excellent photographic opportunities.



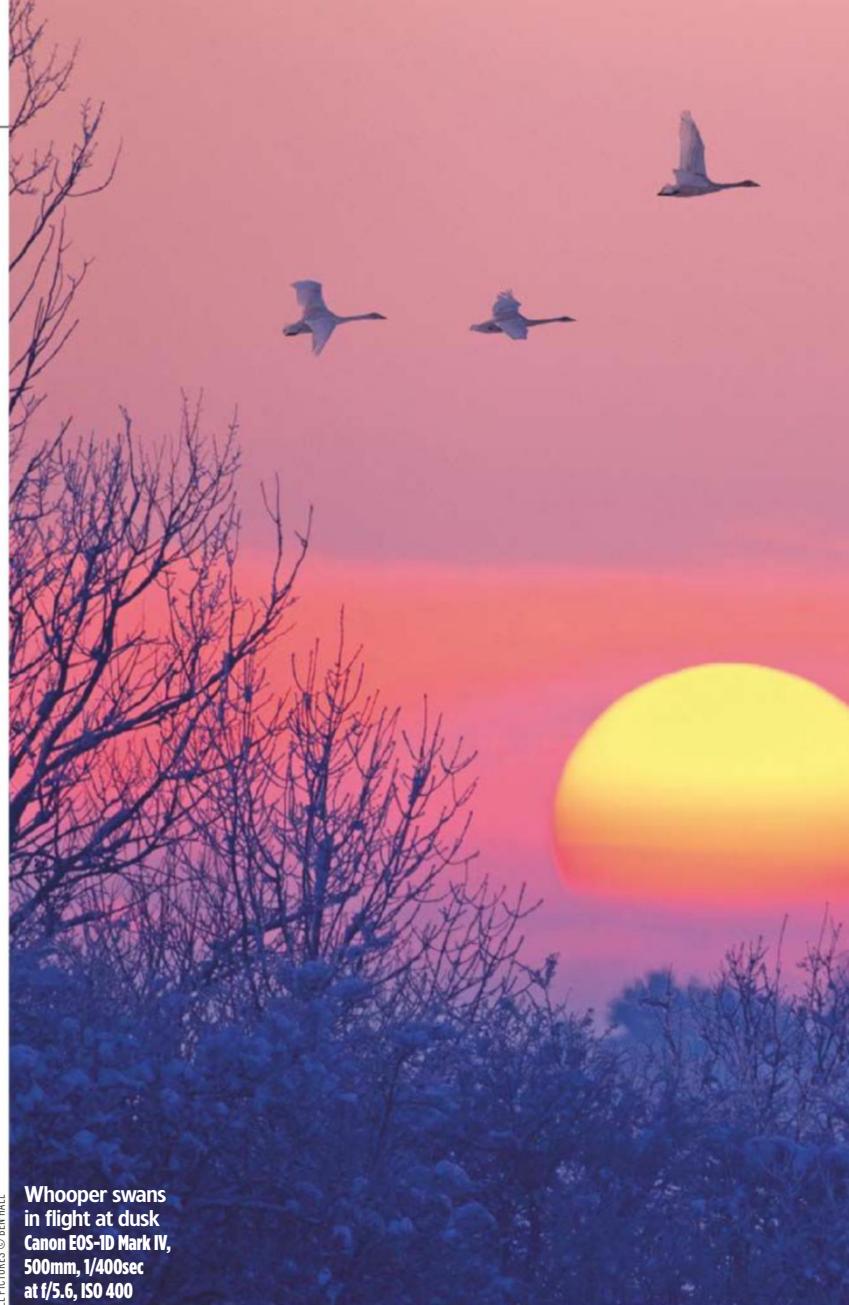
**Black-headed gulls taking off**  
Canon EOS-1D Mark IV, 500mm,  
0.5sec at f/18, ISO 50

## Black-headed gulls

 Black-headed gulls may at first seem like a mundane subject, but they are easily accessible, and the graceful shapes that they adopt in flight make them very photogenic. During autumn, they often occur in large flocks on lakes and ponds – birds en masse like this can provide an interesting subject with which to experiment. They are sociable, noisy and quarrelsome birds, and often gather in large groups in an area with plenty of food, or when roosting.

Slow shutter speeds can be used to create a sense of motion, often lending the resulting images quite an abstract feel (see above). The human eye cannot record movement like this, so why not use your camera and your creativity to capture something that is impossible to see? The key here is to experiment as much as possible. Switch to shutter priority and select different speeds to see the effect this has on your subject. Between 1/10sec and 1/60sec is a good place to start, but don't be afraid to go slower. Drop the speed to 1sec or less and the movement of the birds can resemble brush strokes on canvas. Moving the camera during the exposure can also have an interesting effect. By searching out some colourful trees lining the bank and including these in the frame, you should find it possible to create a scene reminiscent of a watercolour painting.

**'Drop the speed to 1 sec or less and the movement of the birds can resemble brush strokes'**



**Whooper swans  
in flight at dusk**  
Canon EOS-1D Mark IV,  
500mm, 1/400sec  
at f/5.6, ISO 400

## Red squirrels

The red squirrel, an iconic though now sadly rare species, is particularly photogenic throughout the autumn as its ear tufts grow and its coat becomes ever bushier.

There are several populations of red squirrels in Britain. Their real stronghold is in Scotland, but there are also sites in Formby in Merseyside, Yorkshire, Northumberland, Norfolk, Anglesey and the Lake District. These charismatic mammals are seldom still for long, so you will need relatively fast shutter speeds to freeze their movement. I recommend shutter speeds of no less than 1/250sec.

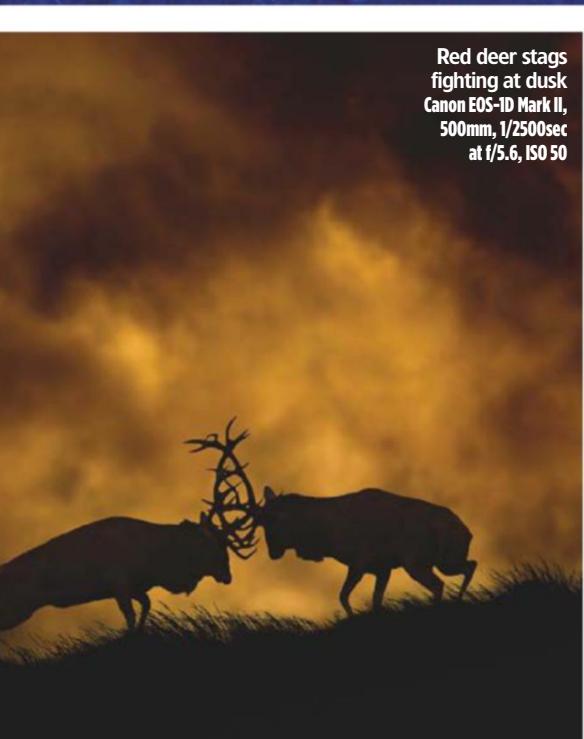
Red (and grey squirrels, too) can be tempted with nuts. These can be placed on a log or on the forest floor, but pay attention to the background. A simple, uncluttered backdrop will help to pull the viewer's eye straight to the subject, so eliminate anything that might prove distracting in the final picture.

When shooting squirrels on the ground, get down as low as possible and try to include some foreground foliage to add depth. A wide aperture of between f/4 and f/8 should render both the background and foreground completely diffuse, concentrating attention on the squirrel itself.





**Red deer stags  
fighting at dusk**  
Canon EOS-1D Mark II,  
500mm, 1/2500sec  
at f/5.6, ISO 50



## Red deer

For red deer, autumn heralds the start of the rutting season, and this is an event that no wildlife photographer should miss. Seek them out at this time of year in parklands that surround stately houses and you will be rewarded with the evocative, haunting sounds of stags bellowing their threats as they warn off rival males. To capture this behaviour successfully you will need to be familiar with your location. Note the position of the deer in relation to the light as this information will become vital. You may need to cover a large area of ground, so it is best to travel light. A fixed-length lens of at least 300mm or a telezoom should provide enough reach.

When capturing stags roaring or fighting, switch to high-speed burst to increase your chances of capturing the peak of the action. As the sun starts to sink, keep a close eye on the horizon. Due to their distinctive shape, deer can look really spectacular in silhouette. Meter for the highlights in the sky and the deer will naturally fall into silhouette. Check the histogram and try to keep the highlights almost touching the right-hand side of the graph. If it's looking too dark, dial in some positive exposure compensation to avoid underexposure.

## Pink-footed geese

 Pink-footed geese and whooper swans migrate each autumn from Iceland to spend the winter in Britain. They arrive in November and stay until early spring. You can get close to these birds in Wildfowl and Wetlands Trust reserves such as Martin Mere in Lancashire, Slimbridge in Gloucestershire and Caerlaverock in Dumfries and Galloway.

As autumn progresses, the light becomes softer and warmer, making exposure easier. Be careful when photographing a white subject such as a swan, though, as your camera will underexpose as it tries to turn the whites into a mid-grey. To prevent this, dial in between 1 and 2 stops of positive exposure compensation. If you see a gap on the right side of the histogram, add more exposure to close the gap. This is known as exposing to the right and is a great way to get the maximum information from your raw files.

Around dawn and dusk autumn skies are often full of colour, offering the ideal opportunity for capturing evocative images of birds in flight. Experiment with different focal lengths. Short lenses will allow you to capture a flock of birds and show your subject in context. This can be a nice way of capturing the birds as part of the environment.

### KIT LIST

#### Monopod

A monopod is lighter and easier to carry than a tripod.

#### Tripod with removable centre column

Tripods with no centre column will allow a much lower shooting angle.

# Winter

As the icy grip of winter takes over, it is all too easy to stay indoors. However, this is one of the most productive times for wildlife photography. The sun stays low in the sky all day, casting a rich, warm light over the land, and as food sources become ever scarcer, wildlife will be drawn to bait more easily.

## Fallow deer

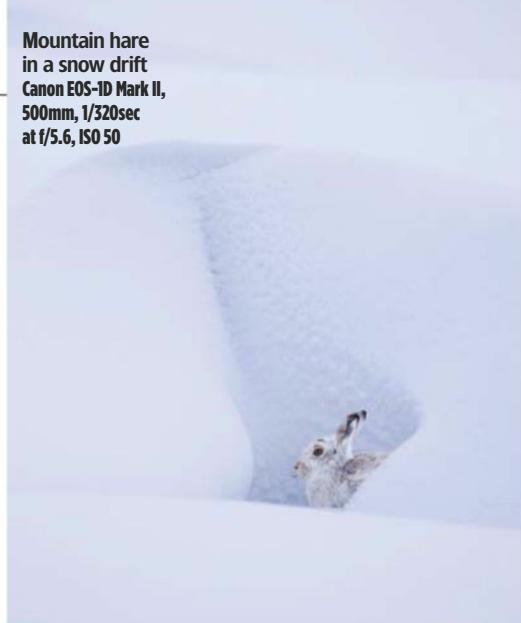
 Fallow deer are often overlooked in favour of the bigger and more imposing red deer, but during the coldest season of the year it is possible to capture them in an atmospheric wintery setting. Backlighting works particularly well at dawn and dusk when the sun is low in the sky, and contrast levels are low. Deer parks with wooded areas can be great places to visit following a cold clear night, as a build up of mist can transform the landscape and create a magical atmosphere. Shoot towards the light and watch the background carefully. By choosing your angle well and shooting against an area of shadow, you may find it possible to render the plumes of breath visible, further heightening the feeling of winter's icy grip.

Try to avoid falling into the habit of filling the frame with your subject. Instead, look for elements of the landscape to include showing the deer in their natural context. Trees with overhanging branches can make an effective frame around the animal, helping to draw the viewer's eye to the subject. Images showing the animal in the landscape help to tell a story and often hold more interest than a simple frame-filling portrait.



**Fallow deer doe at dawn**  
Canon EOS-1D X, 500mm,  
1/400sec at f/5.6, ISO 400

**Mountain hare  
in a snow drift**  
Canon EOS-1D Mark II,  
500mm, 1/320sec  
at f/5.6, ISO 50



## Mountain hares

 As the days grow ever shorter, mountain hares turn pure white to provide camouflage against a snow-covered ground. A white hare against a snowy backdrop portrays a true vision of the wild, and the challenge photographers face makes the rewards even greater.

Mountain hares can be found in Scotland and certain areas of the northern Peak District. Their moorland habitat can be hard work to cover, so avoid lugging around too much gear. A tripod and one or two lenses should be ample, but try to pick lenses that will cover you for both close-up portraits and environmental shots.

Of course, a white mountain hare will look best in snow, so when heading out in cold temperatures it is vital to wrap up as warm as possible. When exposing for a white hare in snow, add 1-2 stops of positive exposure compensation to prevent the camera from underexposing. Check the histogram regularly and expose to the right to achieve clean whites.



**Greenfinches in snowfall**  
Canon EOS-1D Mark IV, 500mm,  
1/1000sec at f/4, ISO 1000



## Garden birds

Garden birds, emboldened by the cold, will come more readily to feeders, providing endless opportunities right on your doorstep. A garden feeding station need not be a complicated affair. A pole with one or two feeders attached to it is all you need. Different natural perches can be clamped to the pole at will, offering opportunities for a variety of compositions, with the feeder out of shot. The beauty of this set-up is that you have complete control over both the position of the subject and the background.

When placing your feeder, pay attention to the background and ensure it is at a sufficient distance to be

out of focus. Think about colours that might complement or contrast with your subject, while areas of shadow can work to create a dark and dramatic backdrop. Using either a commercially available or home-made hide will enable you to position yourself accordingly, or maybe you have a garden shed with a window from which you can shoot. Trying to freeze such small and fast-moving birds can be a challenge, so ensure that your shutter speeds are kept above 1/500sec. A wide aperture will help to keep shutter speeds up, with the added benefit being a shallow depth of field that is perfect for eliminating distracting elements from the background.

## Red kites

A covering of snow acts like a giant reflector, bouncing light up and illuminating the underside of a bird in flight. Red kites have a distinctive shape and look beautiful against a sky laden with falling snowflakes. There are several feeding stations that provide the perfect opportunity to capture these majestic birds. Gigrin Farm in Rhayader, Powys, is perhaps the most well-known. There are now feeding stations set up in Wales, as well as at Argaty farm estate in Stirlingshire.

Flight photography is tricky enough, but with falling snow it's even more challenging. A flurry of falling snow can play havoc with autofocus systems, so during heavy snowfall switch to manual focus. Focus on a point in front of the bird, such as a tree, and follow the bird through the viewfinder. As it approaches, the point of focus it will become sharper. Just before it reaches the point of optimum sharpness, fire a burst of shots. It is likely that one out of a sequence will have caught the bird exactly on the plane of focus and should appear pin-sharp, so long as shutter speeds are fast enough. It isn't ideal, as it will only give you the chance of one sharp image per sequence, but in particularly heavy snowfall it is often the only way.

### KIT LIST

#### Clamps

These can be bought in a range of sizes from hardware stores and are perfect for attaching natural perches to a feeding station.

#### Waterproof gloves

Gloves that are waterproof are an essential item when working in snowy conditions.

## Technique LOW-LIGHT PHOTOGRAPHY



### Tesni Ward

Tesni Ward is a professional wildlife photographer based on the outskirts of the Peak District. While the majority of her work focuses on British wildlife, she also photographs projects across the world and has aspirations to promote conservation and education through her images. Visit [www.tesniward.co.uk](http://www.tesniward.co.uk).

# Low-light shooting

Capturing shy nocturnal animals, like badgers, is a big challenge in wildlife photography. **Tesni Ward** shares her low-light secrets and reflects on her career so far

# Tesni's top tips



Badgers are nocturnal animals, but can be spotted early in the morning  
Olympus OM-D E-M1 Mark II,  
40-150mm, 1/400sec  
at f/2.8, ISO 800



Shoot in manual mode for full control over the shutter speed, aperture and ISO settings

ALL PICTURES © TESNI WARD

Sometimes life throws us a curve ball that is totally unexpected. For me, it was losing my job in sales at the beginning of February last year. Having just invested heavily in camera equipment and several photography trips, there couldn't have been a worse time for this to happen. I spent a couple of weeks having a compulsory sulk while trying to figure out what I was going to do with my life. My job had been relatively OK, but I knew life in the office was not for me. It was then, in March 2016, that I decided to pursue my dream of becoming a full-time photographer – and I've honestly never looked back.

There is no denying that being a full-time wildlife photographer is no easy ride, and it took a good few months to gain momentum and start being able to support myself. The biggest challenge was getting my name out there, and while I may not be a household name yet, I've found that social media and word of mouth are highly valuable. With platforms such as Instagram focused heavily on photography and images, it's an easy way to develop a following. It's also important to recognise that your time cannot be focused solely on photography, as the work

that goes on behind the scenes is also vital in order to be successful.

Before I made the decision to become a full-time photographer, I started a short-term project photographing badgers that quickly turned into a slightly unhealthy obsession. European badgers are highly misunderstood and can be very difficult to work with due to the fact they are nocturnal, but I was determined to photograph them in natural-light conditions. It took many months before I was even able to find a suitable location, but the real challenge began once the badgers started appearing.

## Rewarding time

We know more about whales than we do about badgers, as badgers live a highly elusive life. This has made them all the more appealing to work with. Heavily persecuted since the early 1800s, badgers still suffer greatly at the hand of man despite being afforded some of the highest levels of protection in the UK. With little reason to trust humans, it makes the time spent with them all the more rewarding.

Deep in the forest very little light reaches the ground, so despite the badgers emerging fairly early while the sun is still relatively high in the sky, this light

## Slow your shutter speed

It is important to know the limitations of your equipment beforehand. When your aperture is wide open and you have pushed your ISO to its absolute limit, the last option is to slow your shutter speed. It is possible to capture pin-sharp images at 1/60sec or less.

## Use a tripod

While nothing can be done about the movement of your subject, minimising camera shake will certainly help when you start to push your shutter speed to its limits. Use a suitable tripod and remember to turn off your image stabiliser if it doesn't do this automatically when on a tripod.

## Know your subject

Knowing your chosen species intimately will allow you to anticipate its behaviour. There may be occasions when your subject will pose in a certain way or stay relatively static. Anticipating this behaviour and preparing for it will help you capture pin-sharp images despite less-than-ideal settings.

## Focus on one species

Start a project that involves photographing just one species. It can be a great way to develop your portfolio beyond standard images. Whether it's a specific bird, mammal or even just an area, focusing your time will stack the odds in your favour to capture unique photographs.

## Patience is a virtue

Any wildlife photographer can attest to the fact that wildlife will push your patience to its limits. Whether it's a few days, weeks or even months and years, it can take time to merely find the wildlife, let alone photograph it. Perseverance will see your patience rewarded.

## Natural

Always take photographs that showcase animals in their natural environment, if you can do so without disturbing their habitat. This will give you the opportunity to photograph unique behaviours and fleeting moments that give viewers a glimpse into wildlife's hidden world.

### KIT LIST



#### Gimbal head and tripod

A sturdy tripod and gimbal head will ensure that your kit feels weightless, while allowing smooth movement and stability when needed for those slow shutter-speed shots.

#### Fast lens

A lens capable of achieving a wide aperture such as f/2.8 will make a big difference in poor light conditions.





A rare moment caught  
as a badger sits still  
Olympus OM-D E-M1 Mark II,  
300mm, 1/200sec at f/4, ISO 1250

► rarely reaches the badgers. This has forced me to develop a strategy that masters the art of low-light photography.

Working in difficult light conditions can be more challenging with wildlife than with static subjects. You can only do so much with your shutter speed before any subject's movement becomes an issue. The available light can also change drastically with the slightest change of an animal's position. Badgers do not sit still for long, as they like to snuffle around and explore their surroundings. Their coloration can also be an issue, with their contrasting black and white markings making it difficult to expose each shade correctly. While some people opt for flash to compensate for difficult or dark conditions, I like to work with the natural light available. This leaves me with a few options on how to achieve well-exposed, usable images in such challenging conditions.

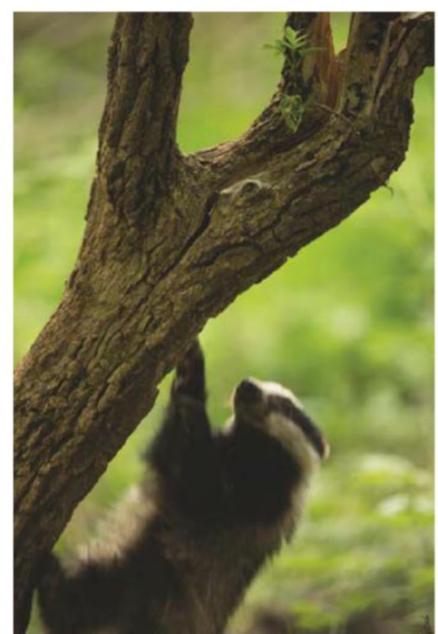
AP



Tesni prefers to work  
with natural light  
Canon EOS 5D Mark III, 500mm,  
1/160sec at f/4, ISO 4000

## One that didn't work

I often use sequential or burst mode to maximise the chance of capturing at least one successful image. The downside is many images will be destined for the bin. This image (below) was the last in a series of shots of a badger climbing a tree. As the badger attempted its descent, the last frame captured it falling out of the tree. With the shutter speed at 1/250sec due to fading light conditions and a maxed-out ISO, it resulted in motion blur. While this image may not have been a success, fortunately the first frame in the sequence was.



## Good to know

### Specialise

Specialising in a particular species of animal or area to work in can really be a great way to develop your portfolio beyond the basics. It will also help you to be recognised as a 'specialist' within a certain field over time.

### Behind the scenes

Being a full-time photographer does not mean you're always out taking photographs. It's important to recognise that what you do behind the scenes, such as social media, is just as important to develop your identity.

### Make your own way

There is no set route to becoming a full-time photographer. Some go down the route of stock images or print sales, while others may prefer writing or workshops as a form of income.

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# Sony side-up

The winner of our recent competition to win a Sony RX10 Mark III, **Molly Hollman**, talks about her images and why bridge compacts are great for nature

**T**he winner of AP's competition to win a Sony Cyber-shot DSC-RX10 Mark III has been decided. In our 17 June issue we asked readers to submit their best nature and wildlife images. Five shortlisted photographers then submitted nature photos taken with the RX10 Mark III and Molly Hollman's were selected as the best images – winning her the camera.

'It is terrific to have won this competition and I wasn't expecting it at all,' says Molly, a teacher from Canterbury in Kent and a keen nature photographer. 'I enter APOY most months and was placed once in that, but this is wonderful.'

When it came to putting together her winning portfolio, Molly was keen to play to the strengths of the camera. 'For me, one of the best things about the RX10 Mark III is the long built-in zoom, although the burst rate is also very handy,' she says. 'Originally, I thought I'd focus on birds, which is not something I'd done much; I don't have a really long lens for my Pentax SLR. I thought I'd give it a try, so I went to a few bird reserves and sat in hides but didn't come out with much.'

So Molly decided to take stock, and it paid off. 'I just thought, this competition is about light, it's about composition; I decided to just do more of what I normally do and try to get it right.'

Molly has a particular love for macro nature work, including flowers. A big inspiration is Magdalena Wasiczek, a former winner of International Garden



**SONY**

## The RX10 Mark III at a glance

- Large-diameter Zeiss Vario-Sonnar T\* 24-600mm f/2.4-4 lens
- 1.0-type stacked CMOS sensor and BIONZ XTM image processor
- 4K movie recording and 960fps (40x) high-speed shooting
- Silent shooting
- 3cm macro mode

Photographer of the Year.

As Molly's portfolio reveals, another passion is butterflies – and bees. 'Originally I found a garden with lots of different species of butterflies, but one of my best shots with the Sony was taken by chance in St James's Park in London (far right). I just happened to notice this flower, and loved the way the light hit it. Then a bee arrived at the perfect moment.'

## A good background

Looking at Molly's work, it's clear how skilfully she controls the background. 'I don't like cluttered backgrounds, but I do like coloured ones,' she says. 'With the Sony, I could get clean backgrounds from an almost fully zoomed lens with a wide aperture, so the depth of field narrows right down. The camera's AF does hunt a bit at full zoom, but



it's definitely worth persevering. I don't mind having something structural in the background that adds to the composition.'

When it comes to editing, Molly likes to keep things simple. 'I find that Lightroom is great for everything, except maybe cloning. I don't need to do much to the images from the Sony – maybe tweak the colours for creative effect or add a bit of vignetting. I was really impressed by how well the camera preserved highlight detail, though the screen preview doesn't always do the final images justice. The screen is a bit subdued, so it's always worth opening images in Lightroom.'



'Lavender Blues' reveals AF skill and lovely bokeh effects



Goodnestone Park in Kent yielded several award-winning shots



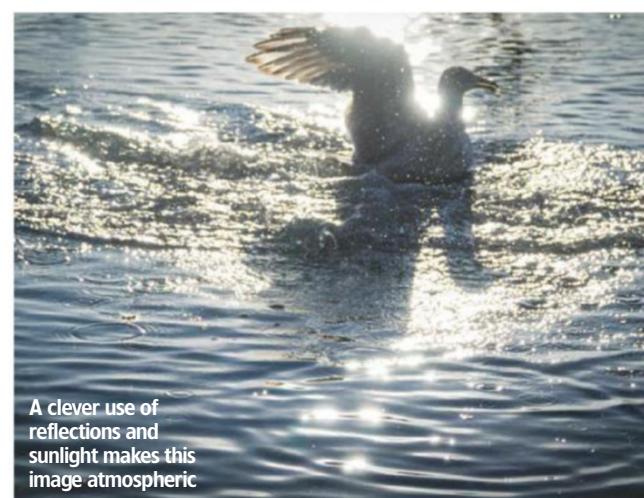
This was taken in St James's Park, London. Using the zoom carefully isolated the bee



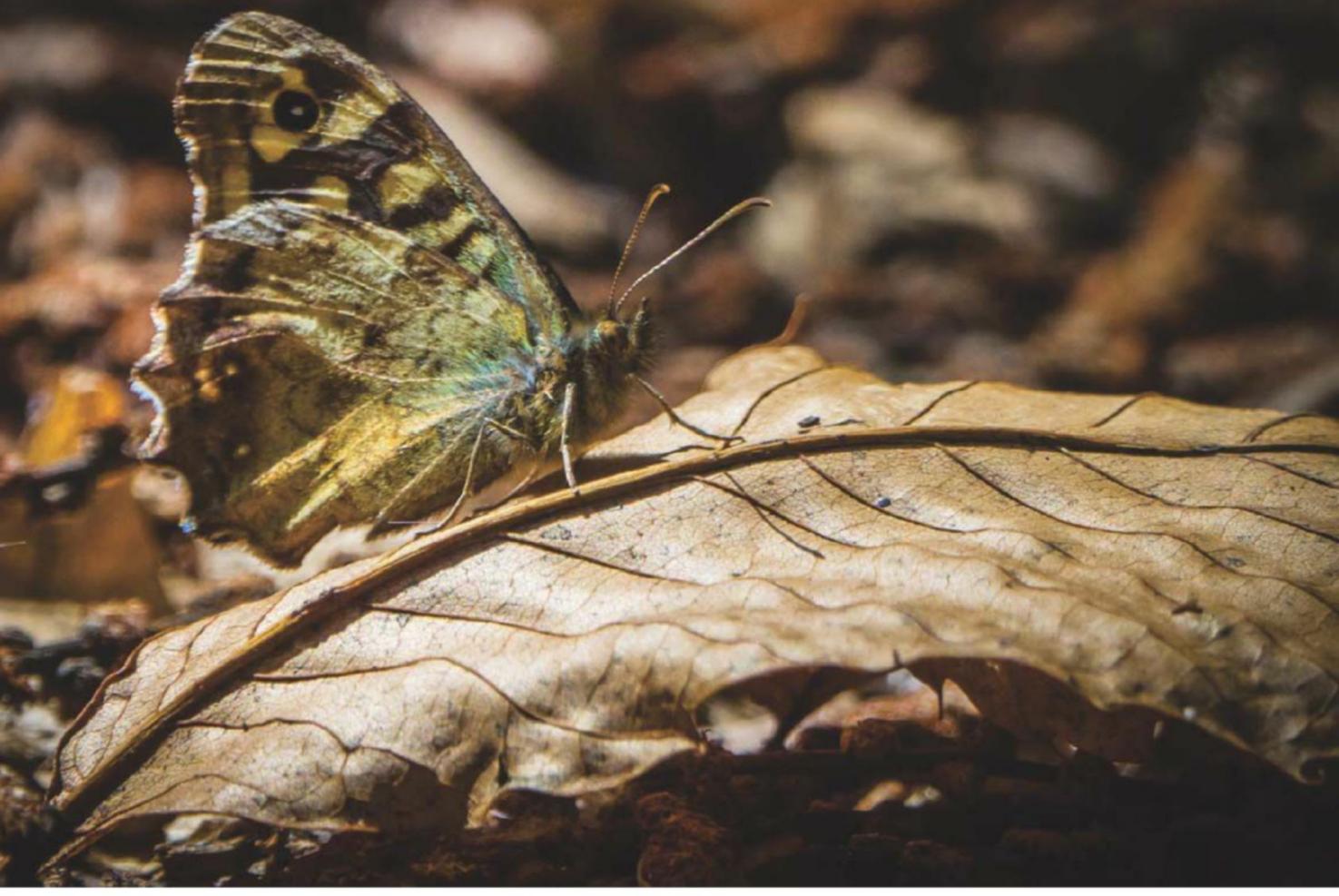
A wood white butterfly rests on a verbena plant



Molly Hollman is a keen amateur photographer based in Canterbury, specialising in nature and the Kent countryside. To learn more about her work, see [500px.com/mollyhollman](http://500px.com/mollyhollman).



A clever use of reflections and sunlight makes this image atmospheric



Although the RX10 Mark III is a fixed-lens camera, this isn't an issue for Molly, even though her other main camera is a Pentax K-3 DSLR with a wide range of lenses. 'The Sony lens is wonderfully sharp and versatile. I also got a sharp shot of a butterfly on a teasel in France, even though it was windy and I was zoomed right out – that shows you how good the lens is.'

Now she gets to keep the RX10 Mark III, she's discovering other good things about the camera. 'I didn't realise it had a flash! I'm also using the burst mode more, I previously got some excellent butterfly shots using this.'

Another big attraction is the camera's relatively light weight and small size. 'I am used to hauling around SLRs and lots of lenses, so it's a joy to use,' she says. 'I went on holiday recently and only took the Sony. It's now my go-to camera for nature and I want to start using it for landscapes too.'

Molly plans to use her new Sony on her next major project, which is all about her home area of Thanet in Kent. 'We have some beautiful coastlines and interesting buildings,' she says. 'The project will take a few years, but I'm looking forward to shooting with the Sony.'

**Above:** Lovely consistent tones and careful composition mean this is another winner from Molly

**Right:** This shot of a chalkhill blue butterfly also reveals Molly's ability to carefully control the AF and background blur



# SONY



## RX10 III

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# 20 Accessories for wildlife photography

Shooting wildlife isn't only about the right camera and lens combination. We list 20 accessories that could help you take home the perfect shots, every time

## 1 Camouflage Tape

● £7-£20

MANY wildlife subjects are easily scared by the unfamiliar, and the only way to photograph them is to stay quiet and hidden. Camouflage tape is a great way of keeping your kit inconspicuous – for example, it can be used to cover items such as tripod legs and lens hoods. Various patterns are available from the likes of Mossy Oak and Stealth Gear, and cheap generic products can easily be bought online, too.



## 3 Dome Hide C30

● £282 ● [www.wildlifewatchingsupplies.co.uk](http://www.wildlifewatchingsupplies.co.uk)

THE Dome Hide C30 provides a waterproof 1.3m-high enclosure in which you can conceal yourself and your gear. It offers more comfort than covering yourself with scrim netting, and some freedom to move around and select your camera kit. Two nine-section sprung poles hook through loops in the dome to form its shape, then fit into eyelets in the corners of the dome, before the whole hide is securely pegged to the ground. The C30 is available in four different printed patterns to match your shooting environment.

## 2 Linpix Photography Mat

● £19 ● [www.speedgraphic.co.uk](http://www.speedgraphic.co.uk)

SURE, it's not the most exciting accessory you'll find, but it might just be one of the most practical. Measuring 75x135cm, the Linpix Photography Mat is made from 300-denier polyester with a damp-proof backing. It'll keep you dry on those occasions when you need to lie down on the ground to shoot inconspicuously or from low angles.





**4**

## Kenko Teleplus DG AF extension tube set

£110 • [www.intro2020.co.uk](http://www.intro2020.co.uk)

EXTENSION tubes act as an inexpensive, lightweight alternative to a macro lens: they fit between a lens and camera body to reduce the minimum focus distance, enabling close-up shooting with practically any optic. Because they don't contain any glass, they have little effect on sharpness, although with slow lenses on DSLRs the viewfinder can become distinctly dark. This Kenko set is available for Canon, Nikon and Sony Alpha mounts, and maintains electronic connections between the lens and camera, enabling autoexposure and autofocus.



**7**

## Manfrotto 3N1-36 PL

£159  
• [www.manfrotto.co.uk](http://www.manfrotto.co.uk)

MANY wildlife photographers use pro DSLRs with big lenses that require large, strong bags to carry them around. We've been particularly impressed by this Manfrotto backpack – it's deep enough to hold a DSLR with vertical grip, and its heavily padded back means it is comfortable to wear, no matter how heavy. It's really well made and comes with a rain cover for use in bad weather, and there's a holder on the front for a full-size tripod.



**6**

## Manfrotto MPMXPROC5 monopod with VHMVXPRO base

£187 • [www.manfrotto.co.uk](http://www.manfrotto.co.uk)

MONOPODS are ideal for supporting heavy telephoto lenses, while also leaving you mobile to track your subject.

Manfrotto's latest XPRO monopods are lightweight yet strong, and use quick-to-operate lever leg locks. They come in four or five sections, and a choice of aluminium or carbon fibre. The optional fluid base, while designed for video, can also give extra stability with large lenses, and folds away when not needed.

**8**

## Op/Tech Rainsleeve

£5.95/pair  
• [www.intro2020.co.uk](http://www.intro2020.co.uk)

WILDLIFE photographers often find themselves outdoors in inclement conditions, so they need to be able to look after their kit. Heavy-duty rain sleeves are available, but for occasional use Op/Tech's Rainsleeve is an ideal way to protect your camera and lenses from rain and dust. Both lens and camera controls are easily operated, while a draw-cord enclosure secures the sleeve around your lens. A pack of two costs less than £6 and each should be durable enough for several shooting sessions. Sizes are available to accommodate large or small lenses and even an on-camera flashgun.



## 9 ThinkTank Photo CF/SD + Battery Wallet

£8 • [www.thinktankphoto.com](http://www.thinktankphoto.com)  
ANIMALS are unpredictable, so the last thing you want is to find yourself scrabbling around in your bag for a spare battery or memory card when the action kicks off. This simple accessory holds a battery on one side and a memory card on the other, and can be slipped into a pocket or clipped somewhere accessible.



## 10 PNY Outdoor Charger

£19 • [www.pny.com/eu](http://www.pny.com/eu)  
PNY's Outdoor Charger is unusual in that it's designed to be used in more challenging environments, with dust and water resistance to the IP65 specification. With a 7800mAH capacity and 2.1A output, the device packs plenty of juice, and the icing on the cake is a built-in LED flashlight.



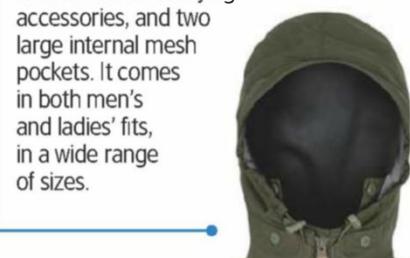
## 11 Tilley T3 Cotton Duck hat

£70 • [www.tilley.com](http://www.tilley.com)  
HATS don't get better than the Tilley T3. Made in Canada, it has a lifetime warranty against faulty materials or just normal wear and tear. Be sure to heed Tilley's instructions on choosing the correct size.

## 12 Páramo Halcon Jacket

£295 • [www.paramo-clothing.com](http://www.paramo-clothing.com)

SUPER lightweight, and able to cope with up to four hours of rain, the Páramo Halcon Jacket is a versatile option that's ideal for spring, summer and autumn use. It uses soft, breathable Nikwax Analogy waterproof fabric, which crucially is quiet and rustle-free, so shouldn't scare off the wildlife when you move. The jacket has good-sized pockets on the outside for carrying accessories, and two large internal mesh pockets. It comes in both men's and ladies' fits, in a wide range of sizes.



## 14 MacWet gloves

£30 • [www.macwet.com](http://www.macwet.com)

MANUFACTURED from thin, high-grip material, MacWet's hand-hugging design means that these gloves are extremely popular for a wide range of outdoor pursuits. Made of a thin polyamide and polyurethane material, operating a camera is easy, whether via button controls or a touchscreen. The gloves come in two styles for warm or cold-weather use, each with two different cuff lengths. There's a choice of six colours, each in 14 sizes.

## 13 Sirui W1204 waterproof tripod

£280 • [www.sirui.com/eu](http://www.sirui.com/eu)

TO SUPPORT long lenses most effectively, you need a sturdy tripod, but it's still got to be light enough to carry to your location. Sirui's W1204 is a beautifully made, fully featured carbon-fibre tripod kit, and includes waterproof twist leg locks so you can set it up where other similarly priced tripods would fear to tread. Other features include three leg angles and a cleverly designed split centre column for low-level shooting. One of the legs can even be detached and used with the centre column to form a full-height monopod.





## 15 MindShift Gear UltraLight Dual 25L

£145  
[www.mindshiftgear.com](http://www.mindshiftgear.com)

IF YOU'RE trekking some distance, it's useful to have a dual-purpose backpack that can hold not just your camera gear, but supplies and waterproofs too. Very lightweight, the MindShift Gear UltraLight Dual 25L is water resistant, thanks to external and internal coatings, and a waterproof cover is included. The separate camera module can hold a DSLR with a large zoom, while the main compartment has plenty of space for other possessions.

## 16 Wildlife Watching Supplies C14.3 Standard Double Beanbag (inc liners)

£30 [www.wildlifewatchingsupplies.co.uk](http://www.wildlifewatchingsupplies.co.uk)

BEANBAGS are perfect for supporting cameras with spotting scopes or long lenses. The C14.3 Standard Double is a particularly fine example. Designed to support lenses up to 600mm, it is constructed using extra-strong thread and double stitching.



## 17 Pluto Trigger

£106 [www.plutotrigger.com](http://www.plutotrigger.com)

SOMETIMES, triggering the shutter manually just won't do. The Pluto Trigger has a huge range of remote-triggering options, both on its own and when used with a smartphone. It connects to a smartphone via Bluetooth, and to your camera using interchangeable cables that are available for most brands, and it can work as an infrared release with compatible cameras. The trigger unit has several built-in sensors, including for sound, light, and proximity. There's even a laser trigger.



## 18 Walkstool Comfort

£75-£100  
[www.walkstool.com](http://www.walkstool.com)

SHOOTING wildlife can involve a lot of patience and staying in one place, so some sort of portable chair can be handy. The Swedish-made Walkstool Comfort is far from being the cheapest option out there, but it stands out due to its two-section telescopic legs that make it taller and more comfortable than most, while still being lightweight and portable. The mesh seat material means it won't pool water in wet conditions. It's available in four sizes of various heights, so make sure you get the right one.



## 19 Benro GH2 Gimbal head

£260 [www.benroeu.com](http://www.benroeu.com)

WHEN you're using really big, heavy telephotos on a tripod, conventional heads don't necessarily work very well. One solution is to use a gimbal head, which effectively suspends the lens from a side-arm, making it much more easy to manoeuvre and reposition. The aluminium GH2 is one of four such heads in Benro's range, and has a specified load of 23kg. Features include an Arca Swiss pattern quick-release clamp and a graduated panning base. A carbon-fibre version is also available.



## 20 Angle finder

£180-£230

MOST serious wildlife photography is still done using high-end DSLRs, which, with their sophisticated phase-detection AF, have traditionally had an advantage with tracking fast-moving subjects. This means using their optical viewfinders, which can be difficult to reach if you need to position the camera at a high or low angle. The solution is an angle finder that clips onto the viewfinder eyepiece. Canon users will need the £179 Angle Finder C, while Nikon owners require the £229 DR-6 Right Angle Viewing Attachment.



# Long shots

You don't necessarily need a huge telephoto prime to photograph wildlife. Andy Westlake is your guide to some affordable alternatives



Nikon's 200-500mm offers a long zoom but is still reasonably portable

## Nikon AF-S Nikkor 200-500mm f/5.6E ED VR AF-S

- £1,180
- [www.nikon.co.uk](http://www.nikon.co.uk)

FOR Nikon DSLR shooters, the 200-500mm f/5.6 offers a unique option, being relatively affordable while offering a very useful long telephoto range – extending to fully 750mm equivalent on DX-format cameras such as the D500. Its f/5.6 maximum aperture means that it's relatively portable considering its range, and not so heavy that it can't be shot handheld. Focusing is snappy and accurate, thanks to the AF-S motor. However, it's not claimed to be weather sealed, and being an E-type lens with an electromagnetic diaphragm, it'll only work on relatively recent Nikon bodies – check compatibility with your camera before buying.



Like all Sony's G Master series lenses, the new 100-400mm is exceptionally sharp

## Sony FE 100-400mm f/4.5-5.6 GM OSS

- £2,500
- [www.sony.co.uk](http://www.sony.co.uk)

PERFECTLY matched to Sony's high-speed Alpha 9 full-frame mirrorless camera, this stunning new optic combines fantastic image quality with super-fast, near silent autofocus and extremely effective image stabilisation. While it's full-frame compatible, it can

most photographers have a telephoto zoom in their kit bag, generally of the 70-300mm type or equivalent. These are a great starting point for shooting wildlife, but if you want to get serious about the subject, their relatively short reach can quickly become limiting. Fortunately, there are some great longer telephoto zooms on the market that won't break the bank (or your back!) in the way large telephoto primes do. Here are some of our favourites.



Sigma's latest 100-400mm zoom is compact and affordable due to its relatively slow f/5-6.3 maximum aperture

## Sigma 100-400mm f/5-6.3 DG OS HSM | C

- £800
- [www.sigma-imaging-uk.com](http://www.sigma-imaging-uk.com)

MANY users can't justify the cost of long zooms, and don't want to cart around the weight, either. But Sigma's latest telezoom addresses this: it's far more affordable, and noticeably smaller than other 100-400mm zooms. This comes at the cost of maximum aperture, but with the high ISO performance of modern DSLRs, that's of little concern. It's a great choice for APS-C DSLR cameras in particular, but users should be aware that it's not weather sealed.



Rapid autofocus and superb image stabilisation help the Canon 100-400mm II deliver the sharpest possible images

## Canon EF 100-400mm f/4.5-5.6 L IS II USM

- £1,850
- [www.canon.co.uk](http://www.canon.co.uk)

MOST of the camera makers produce high-end 400mm zooms, typically offering a decent range in a relatively portable package with fast, ultrasonic-type autofocus and optical image stabilisation. Canon's is a

particularly fine example: a significant improvement on the firm's older version, it's impressively sharp at all focal lengths. On APS-C models such as the EOS 7D Mark II, it offers a 160-640mm equivalent range.



Panasonic has updated one of its most popular Micro Four Thirds lenses with improved image stabilisation and more rugged construction

## Panasonic Lumix G Vario 100-300mm f/4-5.6 II OIS

£570 • [www.panasonic.co.uk](http://www.panasonic.co.uk)

IF THERE'S one lens that epitomises the size advantages of Micro Four Thirds for telephoto work, it's this hugely popular 100-300mm zoom. One of Panasonic's earliest lenses for the Micro Four Thirds system in its original guise, it gives a 600mm equivalent range in a very compact package, with optical image stabilisation and fast, silent

focusing. More recently it's been updated to a 'II' version that adds weather-resistant construction and compatibility with Panasonic's Dual IS system, in a smart new black-barrel design. If you need more reach, then Panasonic's Leica-branded 100-400mm f/4-6.3 OIS goes all the way to 800mm equivalent, although at a significant premium.

**'There are some great long zooms on the market that won't break the bank in the way large telephoto primes do'**

## Tamron 18-400mm f/3.5-6.3 Di II VC HLD

£650 • [www.intro2020.co.uk](http://www.intro2020.co.uk)

ALL-IN-ONE superzooms aren't usually the first choice for wildlife, but they can be handy in situations where you need to travel light or don't have time to change lenses. Tamron's ground-breaking 18-400mm is the longest lens of its type, giving an impressive

600mm equivalent range. It's also dust and splash resistant for outdoor shooting, which can be a boon when shooting wildlife. You won't get as sharp pictures as you would with a premium telephoto, but it'll certainly be better than not getting the shot at all.



Superzooms like this 18-400mm give huge compositional flexibility

## Sigma 150-600mm f/5-6.3 DG OS HSM | S

£1,330  
• [www.sigma-imaging-uk.com](http://www.sigma-imaging-uk.com)

WHEN Sigma announced two 150-600mm zooms with the same base specifications late in 2014, it looked like a strange decision, but on testing both we found that it does make sense. We especially like the Sport version – it's huge and expensive, but seriously sharp, with impressively fast autofocus. It's not so big that you can't shoot it handheld at a pinch, although for extended sessions you'll need a sturdy monopod at least. The Contemporary version is smaller and easier to carry, and much more affordable, but it doesn't give quite the same image quality. Tamron's similar 150-600mm zooms are very worthy alternatives, too.



This 'Sport' model is the sharper, but pricier of two similarly specified long zooms from Sigma

## Fujifilm XF 100-400mm f/4.5-5.6R LM OIS WR

£1,500  
• [www.fujifilm.co.uk](http://www.fujifilm.co.uk)

FUJIFILM X-system users have but a single choice for long telephoto work, but fortunately it's a very good one. With a lightweight build, highly effective image stabilisation and weather-sealed construction, it's a lens you can happily shoot handheld all day. It provides a 600mm-equivalent range, but if you need to go even longer, the lens is also sold in a package with Fujifilm's 1.4x teleconverter for surprisingly little extra money. Better still, the teleconverter brings barely any penalty to the lens's excellent autofocus performance.



Fujifilm sells its 100-400mm zoom in a package with a 1.4x teleconverter

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## File-size explosion

**Q** While exporting from

Lightroom for some test prints I made some errors, so I thought I would try exporting the same image in each of the formats and profiles. My camera, an Olympus OM-D, produced a 3MB file at about 16 million pixels. This was then imported in to Lightroom. No changes were made and the image was exported in sRGB, ProPhoto, Adobe (1998) and as a JPEG, TIFF, PSD and DNG.

In JPEG the file sizes varied marginally. In PSD and TIFF the files were all 91.1MB. In DNG it was 15.3MB. How does a 3MB file 'grow' to 91MB in TIFF and PSD? I think the link between file size and the 'quality' is tenuous. So how can I tell if a Lightroom-edited image is of suitable quality to send to a lab for printing?

**Michael B, AP forum**

**A** You have discovered that your TIFF and PSD-rendered files are completely uncompressed. Each pixel is represented by three (red, green and blue) 16-bit values. That's  $2 \times 8$ -bit bytes per colour, per pixel, or 6 bytes per pixel, which is 6MB per megapixel. Sixteen times 6 is 96 million bytes, or about 91.5MB (where a megabyte is 1024x1024 bytes).

You are correct in stating that file size has no reliable link to image quality as a completely black or white frame would also be 91MB. So long as your computer and display are properly colour calibrated, you should be able to see on-screen if your images are good enough for printing.



Your 16MP image files will vary widely in size depending on compression

## Photo-quality LED lighting

**Q** I recently bought a dirt-cheap little light tent on eBay and discovered that the halogen bulbs in the lights aren't that bright and get very hot. I quickly realised that they are standard halogen bulbs that would go in a kitchen fitting, so I'm thinking of replacing them with LED bulbs of 100-watt-plus equivalent brightness that should not get nearly as hot. Will LED bulbs produce good-quality light for photography or will the colour balance and spectral output be wrong? Can you recommend some LED bulbs for the task?

**AJUK, AP forum**

**A** The item you provided a link for is actually for a 135-watt fluorescent lamp-based softbox. There is no mention of halogens. LED lighting is rapidly taking over as the standard continuous light source. However, using lamps for domestic lighting needs some thought. If you are referring to LED replacements for GU10-fit reflector halogens, these come in a variety of types. Most produce sharply defined shadows and will need a light modifier to soften shadows. Generally, they are sold as daylight (cool) or warm light lamps. Unfortunately, when it comes to colour fidelity, things get rather complicated. There

## Is the Nikon D600 too risky?

**Q** My friend is upgrading from a Nikon D600 to a D800 and has offered his old camera to me, for what seems to be a bargain price. However, I understand that the D600 has a troubled history with shutter-related issues. My friend says his camera has never given him any problems, but the wary side of me is sounding alarm bells. He bought the camera second-hand about three years ago. Should I buy the D600?

**Ken Handley**

**A** The Nikon D600 had a well-documented problem with the shutter mechanism depositing spots of debris onto the sensor. Nikon did offer owners of new D600s free cleaning, even out of warranty, and some owners reported that their cameras were repaired or even replaced with the D610 model that followed. It's possible your friend's camera has already been fixed by Nikon. Buying from a friend is great for good deals, but you don't want to spoil a good friendship if the camera is actually problematical.

Before you commit, take some shots, out of focus, of a

bland grey subject, like a wall or a piece of card. Use the smallest aperture the lens can offer, as this will maximise the visibility of sensor dirt. You will almost certainly find that 'normal' sensor dust is visible. Get the sensor cleaned and immediately repeat the sensor checking procedure. Then take some shots, including a few sequences of continuous shots at the fastest sequential frame rate, and repeat the checking process. If you see more spots, then I'd politely say no to your friend's camera. If you don't see any difference, you should have confidence to take up your friend's offer.



The Nikon D600's shutter has a somewhat dirty reputation

are several basic types of LED. Some have a blue light tuned to appear white to the human eye, but may not produce good photo colour. Most photo-quality LED lighting uses a combination of

red, green and blue LEDs. You may need to experiment with different brands and models of LED lamp.

**Q&A compiled by Ian Burley**

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**Tony Kemplen on the ...**

# Zeiss Ikon Contaflex II

The Contaflex II is one of a range of Contaflex single-lens reflex cameras that had a leaf shutter

**G**enerally, we tend to associate single-lens reflex cameras with focal-plane shutters, but in the 1950s and '60s some manufacturers produced SLRs with leaf shutters. The most prolific maker of this type of camera was Zeiss Ikon, with its Contaflex series from 1953–1972.

While cameras with leaf shutters were smaller, lighter and quieter than the focal-plane equivalent, options for lens interchangeability were limited, and the complex synergy between shutter, diaphragm and mirror resulted in complicated mechanisms.

The sequence goes like this: when composing and focusing your shot, the aperture diaphragm is fully open, as is the shutter, the mirror reflects the scene onto the focusing screen and acts as a light seal to protect the film. Once the shutter release is pressed the shutter closes, the mirror goes up, the diaphragm stops down to the preset f-number, and finally the shutter opens and closes to make



BOTH PICTURES © TONY KEMPLEN

**The Zeiss card index taken with the Contaflex II and a Proxar 0.1m lens**

the exposure. There's plenty to go wrong, and without regular use the mechanism tends to falter. A common problem is the diaphragm not closing fast enough, resulting in a wider aperture than planned.

## Whole Contaflex range

My late father managed to acquire the whole Contaflex range, and I feel I owe it to him to use as many as I can. Logically, I would have

started with the Contaflex I, but it is one of those afflicted with the sluggish diaphragm, so I chose the Contaflex II, which is identical except that it has a built-in uncoupled selenium exposure meter, with the cell behind a flip-up door on the front of the body.

The earliest models had fixed lenses, usually a 45mm f/2.8 Tessar, but from 1956 onwards all had interchangeable front elements, allowing the standard front element to be replaced by one of a modest range of wideangle and long-focus lenses. As one of the first in the range, the Contaflex II has no provision for interchangeable lenses, but there is a workaround in the form of a 1.7x telephoto adapter mounted in front of the standard lens.

My dad kept a card index of all his cameras, and each card lists the shutter speeds, in milliseconds, for comparison with the numbers on the camera's dials. As well as the cameras, dad acquired a large number of accessories for these Contaflexes, so it seemed fitting to use one of these, a Proxar 0.1m close-up lens, to take a picture of his Zeiss card index.



**Contaflex II: Zeiss Ikon produced the Contaflex range of SLRs from 1953–1972**

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at [52cameras.blogspot.co.uk](http://52cameras.blogspot.co.uk). You can see more photos from the Contaflex II at [www.flickr.com/tony\\_kemplen/sets/72157686226849295](http://www.flickr.com/tony_kemplen/sets/72157686226849295).

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FUJI X PRO 2 COMPLETE VERY Little USE	mini-BOXED \$95.00
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OLYMPUS DIGITAL EX - 25 EXTENSION TUBE 25MM	mini \$25.00
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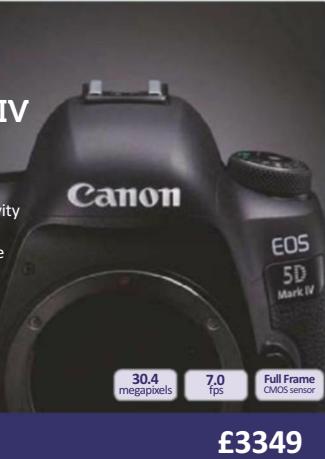
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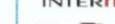
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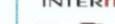
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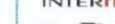
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**DSLR Lenses**



CANON LENSES	
EF 20mm f2.8 USM	£449
EF 24mm f1.4L II USM	£1499
<b>£1329 Inc. £170 Cashback*</b>	
EF 24mm f2.8 IS USM	£479
EF 28mm f1.8 USM	£399
EF 28mm f2.8 IS USM	£429
EF 35mm f1.4L II USM	£1799
<b>£1584 Inc. £215 Cashback*</b>	
EF 35mm f2 IS USM	£469
EF-S 35mm f2.8 Macro IS STM	£399
EF 40mm f2.8 STM	£189
EF 50mm f1.2L USM	£1272
<b>£1102 Inc. £170 Cashback*</b>	
EF 50mm f1.4 USM	£349
EF 50mm f1.8 STM	£106
EF-S 60mm f2.8 USM Macro	£379
EF 85mm f1.2L II USM	£1747.85
<b>£1532.85 Inc. £215 Cashback*</b>	
EF 85mm f1.8 USM	£327
EF 100mm f2.8 USM Macro	£399
EF 100mm f2.8 Macro IS USM	£799
EF 300mm f4.0 L IS USM	£1139
EF-S 10-18mm f4.5-5.6 IS STM	£209
EF-S 10-22mm f3.5-4.5 USM	£499
EF 11-24mm f4L USM	£2699
EF-S 15-85mm f3.5-5.6 IS USM	£599
EF 16-35mm f2.8L III USM	£1949
<b>£1734 Inc. £215 Cashback*</b>	
EF 16-35mm f4L IS USM	£899
EF 17-55mm f2.8 IS USM	£718
EF-S 18-55mm f3.5-5.6 IS STM Lens	£199
EF-S 18-135mm f3.5-5.6 IS STM	£379
EF-S 18-135mm f3.5-5.6 IS USM	£429



**NIKON LENSES**

10.5mm f2.8 G IF-ED AF DX Fisheye	£619
14mm f2.8 D AF ED Lens	£1389
20mm f1.8 G AF-S	£659
24mm f1.4 G AF-S	£1829
24mm f1.8 G AF-S ED	£649
28mm f1.8 G AF-S	£579
35mm f1.8 G ED AF-S	£449
40mm f2.8 G AF-S DX Micro	£259
45mm f2.8 PC-E Micro	£1499
50mm f1.4 G AF-S	£389
58mm f1.4 G AF-S	£1419
60mm f2.8 D AF Micro	£409
60mm f2.8 G AF-S ED	£529
85mm f1.8 G AF-S	£429
105mm f2.8 G AF-S VR IF ED Micro	£769
135mm f2.0 D AF DC	£1149
180mm f2.8 D AF IF-ED	£759
300mm f4.0E S PF ED VR	£1529

500mm f4.0E FL AF-S ED VR	£8449
600mm f4.0E FL AF-S ED VR	£10015
10-24mm f3.5-4.5 G AF-S DX	£745
16-80mm f2.8-4G ED AF-S DX VR	£899
16-85mm f3.5-5.6 G ED AF-S DX VR	£579
17-55mm f2.8 ED DX AF-S IF	£1349
18-35mm f3.5-4.5G AF-S ED	£639
18-105mm AF-S DX f3.5-5.6 G ED VR	£239
18-140mm f3.5-5.6 G ED AF-S DX VR	£470
18-200mm f3.5-5.6 G AF-S DX VR II	£649
18-300mm f3.5-5.6 G ED AF-S VR	£879
24-70mm f2.8 G AF-S	£1549
24-70mm f2.8 AF-S ED VR	£1899
24-85mm f3.5-4.5 G AF-S ED VR	£439
24-120mm f4 G AF-S ED VR	£999
28-300mm f3.5-5.6 G ED AF-S VR	£829
70-200mm f2.8 AF-S FL ED VR	£2349
70-300mm f4.5-6.3 G ED DX AF-P VR	£305
70-300mm f4.5-5.6 G ED VR AF-P	£749
80-400mm f4.5-5.6 G ED AF-S VR	£2199
200-500mm f5.6E AF-S ED VR	£1179

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35mm f1.8 SP Di VC USD	£599
45mm f1.8 SP Di VC USD	£599
85mm f1.8 SP Di VC USD Macro	£749
90mm f2.8 SP Di VC USD Macro	£579
10-24mm f3.5-4.5 DI II LD SP AF ASP IF	£419
15-30mm f2.8 SP Di VC USD	£929
16-300mm f3.5-6.3 DI II VC PZD Macro	£429
18-200mm f3.5-6.3 DI II VC	£189
18-270mm f3.5-6.3 DI II VC PZD	£299
18-400mm f3.5-6.3 DI II VC HLD	£649
24-70mm f2.8 Di VC USD SP	£749
24-70mm f2.8 Di VC USD G2	£1249
28-300mm f3.5-6.3 DI II VC PZD	£599
70-200mm f2.8 Di VC USD	£1099
70-300mm f4.5-5.6 SP Di VC USD	£299
150-600mm f5.6-3 SP Di VC USD	£829
150-600mm f5.6-3 VC USD G2	£1340

\*Canon Cashback ends 17.10.17

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Pro runner BP 350 AW II Backpack



Purpose-built to organise and protect more gear, and provide more options for manoeuvring in busy airports and crowded streets.

Pro Runner:

BP 350 AW II, £139

BP 450 AW II, £169

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ProTactic BP:

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450 AW, £178

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Manfrotto 3N1-36 PL Backpack

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3N1-36 PL, £159

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Anvil:

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Anvil Super, £134

Anvil Pro, £129

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PIXMA Pro 105, £504.99  
ImagePROGRAF PRO-1000, £999



£139.99  
11 Display Pro, £179  
ColorMunki Smile, £79

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Canon PRO PARTNER



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£564 Inc. £35 Cashback\*



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4.2x optical zoom  
1080p movie mode



£669

12.8 megapixels  
5.0x optical zoom  
1080p movie mode

IXUS 185 HS	£99
IXUS 285 HS	£159
PowerShot SX60 HS	£329
PowerShot SX620 HS	£199
PowerShot SX730 HS	£349
PowerShot G9 X II	£399
PowerShot G3 X	£649
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\*Canon Cashback ends 17.10.17

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1080 movie mode

Panasonic Black or Silver



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Lumix TZ100



£528

20.1 megapixels

Lumix DMC-LX15



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OLYMPUS

Stylus TG-5



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£399

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16 megapixels

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12 Megapixels with  
1080p movie mode and  
360° stills.....£299

Theta S Digital Spherical Camera - White

360° stills with 8GB internal

storage, lithium ion battery,

iOS and Android supported

.....£199

Nikon



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EOS 1DX MKII, 5DMK4, 6D MKII, 5DS/5DSR**

Canon Virtual Kits Offer	Phone	EOS 77D + 18-135 STM	£1149	TS-E 24mm f3.5 L II	£1,689	85mm f1.8 USM	£349
EOS 1DX II - In Stock	£4,799	EOS 750D + 18-55 STM	£599	TS-E 17mm f4 L	£1,999	85mm f1.2L II	£1,799
EOS 5D Mk IV - In Stock	£3,295	8-15mm f4 L Fisheye	£1199	70-200mm f2.8 L II	£1,995	100mm Macro f2.8	£459
EOS 5D III Body - In Stock	£1,990	10-18mm f4.5-5.6 IS	£229	70-300mm f4-5.6 IS	£419	100mm Mac f2.8 L IS	£829
<b>EOS 5Ds</b>	<b>£2,949</b>	11-24mm f4 L	£2,699	70-300mm f4-5.6 L IS	£1,099	300mm f4 L IS	£1,275
<b>EOS 5DsR In Stock</b>	<b>£3,149</b>	16-35mm f4 L IS	£969	135mm f2L	£939	300mm f2.8 L IS II	£5,789
<b>7D MKII</b>	<b>£1,349</b>	16-35mm f2.8 L III	£2,099	100-400mm L II	£1,979	400mm f4 DO IS II	£6,321
EOS 6D MKII In Stock	£1,985	17-40mm f4 L	£695	200-400mm f4 L IS 1.4x	£10,399	400mm f2.8 L IS II	£9,499
EOS 80D In Stock	£949	17-55mm f2.8 IS	£749	24mm f2.8 IS	£449	500mm f4 L IS II	£8,199
EOS 80D + 18-55 IS STM	£1,055	24-70mm f4 L IS	£799	24mm f1.4 L II	£1,449	600mm f4 L IS II	£10,995
EOS 80D + 18-135 STM	£1,299	24-70mm f2.8 L II	£1,849	35mm f2 IS	£469	800mm f5.6 L IS	£11,899
EOS 77D Body	£799	24-105mm f4L IS II	£995	35mm f1.4L II	£1,799	1.4x III £399 2xIII Extender	£399
EOS 77D + 18-55mm STM	£899	70-200mm f4 IS	£1,149	50mm f1.4	£349	600EX-II RT Speedlite	£529
		70-200mm f4L	£629	50mm f1.2L	£1,349		



# Nikon Professional Dealer

Wanted Nikon in Part Exchange

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NIKON PRO DEALER	D7200 body	£849	70-300mm f4.5-5.6 VR	£499	200mm f2 G ED VR II	£4,804
NEW D850 Pre order	D7200 + 18-105mm VR	£1099	80-400mm f4.5-5.6 AFD VR	£1,995	300mm f2.8 G VR II	£4,890
D5 Body - In Stock	D3400 + AF-P18-55 VR	£429	200-500mm f5.6E ED VR	£1,191	400mm f2.8 FL ED VR	£10,046
D500 Body - In Stock	10-24mm f3.5-4.5 DX	£738	20mm f1.8 G	£651	500mm f4E FL ED VR	£8,337
D500 + 16-80mm f2.8-4 VR	14-24mm f2.8G	£1,643	24mm f1.4 G	£1,811	600mm f4E FL ED VR	£9,926
D810	16-35mm f4 VR	£1,016	28mm f1.8 G	£459	800mm f5.6 FL VR+TC1.25	£14,691
D810 + 24-120mm f4	16-80mm f2.8E VR	£873	35mm f1.8 G	£444	PC 19mm f4E ED	£3,299
D810 + 24-70mm f2.8 VR	18-35mm f3.5-4.5	£619	35mm f1.4 G	£1,579	PC-E 24mm f3.5	£1,579
D810 + 14-24mm f2.8	18-140mm f3.5-5.6 VR	£458	50mm f1.8 G	£190	PC-E 45mm f2.8	£1,477
D750	18-200mm f3.5-5.6 VR II	£632	50mm f1.4 G	£389	2x TC-20 E III Converter	£396
D750 + 24-120mm f4	18-300mm f3.5-5.6 VR DX	£857	58mm f1.4 G	£1,398	1.4x TC-14 E III Converter	£429
D610 + 24-85mm VR	24-70mm f2.8E ED VR	£1,995	85mm f1.8 G	£399	SB5000 Speedlight	£485
<b>NEW D7500 Body</b>	24-120mm f4 VR	£953	85mm f1.4 G	£1,350	SB-R1C1 Commander	£587
D7500 + 18-105mm VR	28-300mm f3.5-5.6 VR	£817	300mm f4E PFEDVR	£1,449	SU-800 Comander Unit	£319
D5600 + 18-140mm VR	70-200mm f2.8 VR II	£2,008	105mm f2 G Micro VR	£749	UK STOCK UK STOCK	
D5600 + AF-P18-55mm VR	70-200mm f2.8E FL VR	£2,649	105mm f1.4E ED	£1,799		

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Leica

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Mirrorless camera - IN STOCK

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X1D + 45 + 90mm + Case £11,995  
New X1D -50C body £7,777  
XCD 90mm Lens £2,682  
XCD 30mm Lens £3,348  
HGD-50C Body set £12,960

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OTUS 85mm f1.4 £3,199  
OTUS 28mm f1.4 £3,495  
15mm f2.8 Milvus £2,159  
18mm f2.8 Milvus £1,850  
21mm f2.8 Milvus £1,395  
25mm f2 £1,250  
28mm f2 £969  
35mm f2 Milvus £935  
50mm f1.4 Milvus £995  
50mm f2 Milvus £995  
85mm f1.4 Milvus £1,395  
100mm f2 Milvus Macro £1,395  
135mm f2 Milvus £1,799

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10x32 Conquest HD £724  
8x32 Conquest HD £749  
10x42 Conquest HD £895  
8x42 Victory SF £1,899  
10x42 Victory SF £1,949

M10 Pre Order

SL Body

SL body + 24-90mm

Monochrom (type 246) Black

TU2 body Black

TU2 body Silver

X-Camera

V-Lux Camera

O Camera Black

D-Lux (type 109)

24mm f1.4 Summilux M

24mm f2.8 Elmar M

50mm f2 Summicron M

50mm f2.8 Summicron M

New 28mm f2 and 28mm f2.8 Phone

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X-T2 Body + 18-55mm OIS

X-T2 Body

X-Pro2 Body

GFX-50S System

IN STOCK

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100mm f2.8

100mm f2.8 WR

16-55mm f2.8 R LM WR

10-24mm f4 OIS

23mm f2.8

35mm f2.8

50mm f2.8

70-300mm f4.5-5.6 VR

100-400mm f4.5-5.6 VR

100-400mm f4.5-5.6 VR II

100-400mm f4.5-5.6 VR III

100-400mm f4.5-5.6 VR IV

100-400mm f4.5-5.6 VR V

100-400mm f4.5-5.6 VR VI

100-400mm f4.5-5.6 VR VII

100-400mm f4.5-5.6 VR VIII

100-400mm f4.5-5.6 VR IX

100-400mm f4.5-5.6 VR X

100-400mm f4.5-5.6 VR XI

100-400mm f4.5-5.6 VR XII

100-400mm f4.5-5.6 VR XIII

100-400mm f4.5-5.6 VR XIV

100-400mm f4.5-5.6 VR XV

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100-400mm f4.5-5.6 VR XLIV

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100-400mm f4.5-5.6 VR XLVI

100-400mm f4.5-5.6 VR XLVII

100-400mm f4.5-5.6 VR XLVIII

100-400mm f4.5-5.6 VR XLIX

100-400mm f4.5-5.6 VR XLX

100-400mm f4.5-5.6 VR XLXI

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18-135mm F3.5-5.6 OIS WR XF .....	E++ £449
18-55mm F2.8-4.0 XF .....	E+ / E++ £319 - £339
23mm F1.4 XF R .....	E++ £549
27mm F2.8 XF .....	Mint- £219
35mm F1.4 XF R .....	E++ / Mint- £349 - £359
35mm F2 XF WR - Silver .....	E+ £269
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35-100mm F4-5.6 OIS Asph G .....	E++ / Mint- £159
45-150mm F4-5.6 Asph OIS .....	Mint- £129
45mm F2.8 DG Asph Macro .....	E++ £359
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17mm F2.8 M.Zuiko .....	E++ £129
25mm F1.8 M.Zuiko - Black .....	E++ £219
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75mm F1.8 ED Silver M.Zuiko .....	Mint- £519
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380EX Speedlite .....	E+ £49
420EZ Speedlite .....	E+ £29
430EX Speedlite .....	E+ / E++ £89 - £99
430EZ Speedlite .....	E+ / E++ £25
540EZ Speedlite .....	E+ £35
550EX Speedlite .....	Exc / E++ £79 - £129
580EX Speedlite .....	E+ £129
600EX-RT Speedlite .....	E+ / Mint- £289 - £299
MR-14EX Macro Ringlite .....	E+ £169
MT-24EX Macro Ringlite .....	E+ £449
ST-E2 Transmitter .....	E+ / E++ £59 - £69
ST-E3 RT Transmitter .....	Mint- £149
Nissin Di622 Speedlite .....	E+ / E++ £49 - £59
Di666 Flash .....	E++ £99
Metz 15 MS-1 Wireless Digital .....	E++ £145 - £179
44 AF-1 Digital .....	Mint- £69
48AF1 Digital .....	E+ £79
58 AF1 Digital Canon .....	E++ £139

## Canon EOS Lenses

8-15mm F4 L Fisheye USM .....	E+ £889
10-18mm F4.5-5.6 EFS IS STM .....	Mint- £149
10-24mm F3.5-4.5 II LD Asph Tamron .....	Mint- £249
11-16mm F2.8 ATX Tokina .....	Mint- £289
11-22mm F4.5-5.6 IS STM .....	Mint- £219
11-24mm F4 L USM .....	E++ £2,149
12-24mm F4 ATX PRO SD Tokina .....	E++ / Mint- £239 - £299
12-28mm F4 ATX PRO DX Tokina .....	E++ £199
14mm F2.8 L USM .....	E+ / E++ £879 - £949
15-45mm F3.5-6.3 IS STM EF-M .....	Mint- £155
15-85mm F3.5-5.6 IS USM .....	Mint- £399
15mm F2.8 Fisheye .....	E++ £449
16-28mm F2.8 ATX FX Tokina .....	E++ £429
16-300mm F3.5-6.3 DII VC PZD Tamron .....	E++ £299
16-35mm F2.8 L USM MKII .....	E++ / Mint- £779 - £799
16-35mm F4 L USM .....	E+ / Mint- £589 - £759
16-50mm F2.8 ATX Pro DX Tokina .....	E++ £349
17-35mm F2.8 L USM .....	E++ £389
17-40mm F4 L USM .....	E+ / E++ £379 - £419
17-50mm F2.8 Di II Tamron .....	E++ £179
17-55mm F2.8 EF-S IS USM .....	E+ / E++ £349 - £389
17-85mm F3.5-5.6 IS USM .....	As Seen £89
18-55mm F3.5-5.6 EFS II .....	E+ / E++ £39 - £49
18-55mm F3.5-5.6 EFS III .....	E+ / Mint- £49 - £59

## Zeiss - Canon EOS fit

18mm F3.5 ZE .....	E++ £689
21mm F2.8 Distagon ZE .....	E+ / E++ £849 - £869
25mm F2 Distagon ZE .....	E++ £99
35-70mm F3.4 Vario Sonnar .....	E++ £249
430mm F2 Ultron SLII EF .....	E++ £379
430EZ Speedlite .....	E+ / E++ £25
500mm F1.4 ZE Planar T* .....	E+ / E++ £369 - £389
85mm F1.4 ZE .....	E++ £639

## Canon EOS Teleconverters

1.4x EF II Extender .....	E+ / Mint- £149 - £159
1.4x MKIII Extender .....	E++ £319
2x EF II Extender .....	E++ £169
Kenko 1.5x Converter .....	Mint- £39
1.5x DG Converter .....	E++ £35
1.5x SHD DG Converter .....	E++ £35
Sigma 2x APO EX DG Converter .....	E+ £89
1.4x APO EX DG Converter .....	Mint- £295
2x MC7 Converter Teleplus .....	E++ £39
1.4x MC4 Converter .....	E++ £49
Extension Tube Set 12/20/36 Triplus .....	Mint £59
Extension Tube Set 13/21/31 Polaroid .....	E++ £39

## Sigma - Canon EOS fit

10-20mm F4-5.6 DC HSM .....	E+ / E++ £159 - £169
12-24mm F4.5-5.6 EX DG HSM .....	E+ £229
17-70mm F2.8-4.5 DC OS HSM .....	Mint- £159
18-200mm F3.5-6.3 DC HSM OS .....	E++ £149
18-35mm F3.5-4.5 AF .....	Unused £59
24-70mm F2.8 EX DG .....	E+ £99
28-70mm F2.8 EX DG .....	As Seen £49
28-80mm F3.5-5.6 .....	Mint- £39
30mm F1.4 EX DC HSM .....	E++ £199
35mm F1.4 DG HSM A .....	E++ £549
50mm F1.4 DG HSM (A) .....	E++ £449
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70-300mm F4.5-5.6 DG .....	Mint- £59
70-300mm F4-5.6 DG OS .....	E++ £179
85mm F1.4 EX DG HSM .....	Mint- £449
100mm F1.4 EX DG Macro .....	E+ £189
180mm F3.5 EX Macro APO .....	E+ £189
300mm F2.8 Apo DG HSM .....	E++ £1,299
USB Dock VD-01EO - Canon .....	Mint £29

## Digital Compact Cameras

Canon Powershot G1x MKII .....	Mint- £319
Powershot G1x MKII + Case .....	Mint- £349
Powershot G3x - Black .....	E+ £449
Powershot G5x - Black .....	Mint £489
Nikon Coolpix 990 .....	As Seen £29
Coolpix AW120 .....	E+ £129
Coolpix P3 .....	E+ £19
Coolpix P7000 .....	E+ £119
Coolpix S4000 .....	E+ £49
Olympus SP500UZ .....	As Seen £29
SP810 UZ .....	E+ £75
SP820 Ultra Zoom .....	E+ £59
Panasonic DMC FZ2000 - Black .....	Mint- £799
DMC FZ28 .....	Exc £49
DMC T25 .....	E- £35
DMC-F218 .....	E+ £39
DMC-F220 Black .....	E++ £179
Sigma DP-0 Quattro + LCD Viewfinder kit .....	E+ £579
SQD Quattro + 17-70mm F2.8-4 + Grip .....	Mint- £829
Sony RX1R .....	E+ £999
RX1R II .....	E+ / Mint- £2,479 - £2,949
RX100 MKII .....	Mint- £349
DSC-HX60 .....	E+ £120
DSC-RX10 .....	E+ £349
DSC-S500 .....	E+ £29
DSC-T77 .....	Mint- £49
DSC-W80 .....	As Seen £29

D7100 Body Only .....	E++ £469
D750 Body Only .....	E++ £1,239
D80 Body + MB-D80 Grip .....	E+ / E++ £109 - £129
D800 Body Only .....	E+ / E++ £979 - £1,049
D800E Body Only .....	E+ £1,239
D810 Body Only .....	E+ / E++ £1,689 - £1,849
D810A Body Only .....	Mint- £2,439
D90 Body + MB-D80 Grip .....	E+ £149
D100 + MB-D100 Grip .....	As Seen £79
D200 Body Only .....	Exc / E+ £99 - £149
D2X Body Only .....	As Seen £179 - £199
D2XS Body Only .....	E+ / E++ £279 - £349

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H4D Complete with 60MP Digital Back .....	E++ £10,995
H4D + Prism + 50MP Digital Back .....	E++ £5,849 - £6,499
H2 Body + P20 Digital Back .....	E+ £1,499
H1 Body + Prism + P30 Digital Back .....	E+ £1,749
28mm F4 HCD .....	E+ / Mint- £1,879 - £2,249
35-90mm F4.5-5.6 HC .....	E+ / Mint- £3,549 - £3,550
50-110mm F3.5-4.5 HC .....	E+ / £1,099 - £1,299
100mm F3.5 HC .....	E+ / E++ £1,099 - £1,199
120mm F4 HC Macro .....	Exc / E++ £879 - £1,489
150mm F3.2 HC .....	E+ / E++ £949 - £1,099
1.5x HTS Tilt/Shift Converter .....	Mint- £2,445
1.7x H Converter .....	E++ £549

## Digital Mirrorless

FujiFilm X-T1 Body + Vertical Grip E+ / Mint- £499 - £589	
X-T1 Body Only .....	E+ / Mint- £489 - £549
X-T1 Handgrip Small .....	E+ £49
X-T10 Body Only - Black .....	E+ £299
G2 Body Only .....	E+ £69
G3 Black Body Only .....	E+ / E++ £79 - £89
GF-2 Body Only .....	E+ £59
GF-3 + 14-42mm .....	E+ £149
GF-3 Black Body Only .....	E+ £89
GH-2 Body Only .....	E+ / E++ £69 - £79
GH4 Body + Grip .....	E+ £549
GH4 Body Only .....	E+ / E++ £319 - £329
GX80 Body Only .....	E+ / Mint- £319 - £329
Sony A6000 + 16-50mm .....	E+ £379
A6000 Body Only .....	E+ / E++ £329
A6300 + 16-50mm .....	E+ £679
A7R II Body Only .....	E+ £1,899 - £1,949
A7S Body Only .....	E+ / E++ £949 - £1,199
A7S MKII Body Only .....	E+ / Mint- £1,989 - £2,099
NEX C3 + 18-55mm + Flash .....	E+ £149
EOS 650D Body Only .....	E+ £239
EOS 650D Body + BG-E13 Grip .....	E+ / E++ £499 - £949
EOS 6D Body Only .....	E+ £429
EOS 7D Body Only .....	E+ / E++ £419
EOS 7D MKII Body Only .....	E+ / E++ £797
EOS 800D Body Only .....	Mint- £799
EOS M (Infra Red) + 18-55mm .....	E+ £279
EOS M Body Only .....	Mint- £149
EOS 200D Body Only .....	E+ / E++ £59 - £79
EOS 300D Body Only .....	As Seen £99
EOS 400D Body Only .....	As Seen £49
EOS 400D + BG-E2 Grip .....	E+ / E++ £149
EOS 400D + BG-E2N Grip .....	E+ / E++ £149
EOS 500D Body Only .....	As Seen £99
EOS 500D Body Only .....	Exc £999
Nikon D3 Body Only .....	As Seen £99
D300S Body Only .....	E+ £249
D4 Body Only .....	E+ £1,849
D40 Body Only .....	As Seen £49
D4S Body Only .....	E+ £3,249
D50 Body Only .....	As Seen £39
D500 Body Only .....	E+ £1,449
D500 Body Only .....	Exc £999
D60 Body Only .....	E+ £89
D600 Body Only .....	E+ £649
D70 Body Only .....	As Seen £59
D700 Body Only .....	Exc / E+ £249 - £299

## Digital SLR Cameras

Canon EOS 1D MKII Body Only .....	As Seen £249
EOS 1D MKIV Body Only .....	E+ / Mint- £899 - £1,479
EOS 5D MKII Body Only + BG-E6 Grip .....	E+ / E++ £699
EOS 5D MKIII Body Only .....	E+ / E++ £1,399 - £1,549
EOS 5D MKIV Body Only .....	Mint- £2,749
EOS 5D SBS Body Only .....	E+ / E++ £2,289
EOS 600D Body Only .....	Mint- £239
EOS 650D Body Only .....	E+ / E++ £239
EOS 6D Body Only .....	E+ / E++ £899 - £949
EOS 7D + BG-E7 Grip .....	E+ / E++ £429
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EOS 7D MKII Body Only .....	E+ / E++ £797
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D300S Body Only .....	E+ £249
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D40 Body Only .....	As Seen £49
D4S Body Only .....	E+ £3,249
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11-16mm F2.8 ATX Pro Tokina	E++ £279
12-24mm F2 ATX PRO SD Tokina E++ / Mint- £259 - £299	
135mm F2 Apo ZF.2	E++ £1,149

14-24mm F2.8 G AFS ED	E++ / Mint- £849 - £979
16-35mm F4 G AFS ED VR	E++ £679 - £729
16-80mm F2.8-4 ER VR N.	Mint- £739
16-85mm F3.5-5.6 G AF VR AF-S ED VR DX	E++ £229 - £249
17-55mm F2.8 G AFS DX IFED	E+ £249

18-105mm F3.5-4.5 G AFS ED DX VR E+ / E++ £119 - £139	
18-135mm F3.5-5.6 G AFS DX	E+ £159
18-140mm F3.5-5.6 AF-S G ED VR DX	Mint- £229
18-35mm F3.5-4.5 AFD	E+ / E++ £199 - £219
18-55mm F3.5-5.6 G AFS VR	E++ / Mint- £79

18-55mm F2.8-5.6 G AFS VR II	Mint- £89
18mm F2.8 AFD	E+ £499
20-35mm F2.8 ATX Pro Tokina	E+ £299
24-120mm F3.5-5.6 ED AFD	E+ / E++ £129 - £149
24-70mm F3.5-5.6 IX	E+ £29

24-85mm F2.8-4 AFD	E+ £249
24-85mm F3.5-4.5 G AFS VR	E+ £269
24mm F1.4 G AFS ED	Mint- £989
24mm F2.8 AFD	E+ £229
28-100mm F3.5-5.6 AFG	E+ £59

28-300mm F3.5-6.3 XR Di Tamron	E+ £89
28-70mm F2.6-2.8 ATX Pro Tokina	E+ £239
28-70mm F3.5-4.5 AFD	E+ £59
28mm F2.8 AF	E+ £149
28mm F2.8 AFN	E+ £149

35-135mm F3.5-4.5 AF	E+ £79
35-70mm F2.8 AFN	E+ £179
35-80mm F4-5.6 AFD	E+ £39
35mm F1.4 AE AS UMC Samyang E+ / E++ £269 - £299	
35mm F1.4 G AFS	E+ / E++ £849 - £939

35mm F2 Macro DX ATX Tokina	E+ £179
50mm F1.4 AFD	E+ £179
50mm F1.4 G AFS	E+ £199
50mm F1.8 AFD	E+ £79
50mm F1.8 G AFS	E+ £119

55-200mm F4-5.6 AFS DX G VR	E+ £89
58mm F1.4 G AFS ED	E+ / E++ £199 - £1,049
70-200mm F2.8 G AFS ED VR	E+ £649
70-200mm F2.8 G AFS ED VR E+ / E++ £1,199 - £1,279	
70-300mm F4-5.6 G AFS VR	E+ £299

80-200mm F2.8 ATX Pro Tokina	E+ £239
80-200mm F2.8 ED AF	E+ £249 - £299
80-200mm F2.8 ED AFD	E+ £449
80-400mm F4.5-5.6 AFD VR	E+ £399 - £429
80-400mm F4.5-5.6 G AFS ED VR	E+ £1,399 - £249

85mm F1.4 G AFS	E+ £89
180mm F2.8 ED AFD	E+ £449
180mm F3.5 Di 1:1 Macro AF Tamron	Mint- £499
200-400mm F4 G VR AFS IFED E+ / Mint- £1,929 - £2,499	
300mm F2.8 ATX Tokina	E+ £639

300mm F2.8 G AFS ED VR	E+ £2,099
300mm F2.8 IFED AF	E+ £999
300mm F2.8 IFED AF-I	E+ £1,179
300mm F4 AF ED	As Seen £249
300mm F4 AF IFED	E+ / Mint- £499 - £599

500mm F4 G AFS VR IF ED	E+ £4,299
Composer Pro II Lens Baby	Mint- £139
Porta II Azimuth Mount Tripod Vixen	Mint- £649
Porta II Azimuth Mount Tripod Vixen	Mint- £649

## Zeiss - Nikon AF Mount

15mm F2.8 ZF.2	E+ £1,439
18mm F3.5 ZF.2	E+ £689
28mm F2 ZF.2	E+ £689
35mm F1.4 ZF.2	E+ £789 - £799
35mm F2 ZF.2	E+ / E++ £439 - £479

50mm F2 ZF.2 Macro	E+ £799
85mm F1.4 Planar T* ZF.2	Mint- £749
100mm F2 ZF.2 Macro	E+ £1,089
100mm F2 ZF.2 Macro	Mint- £1,089

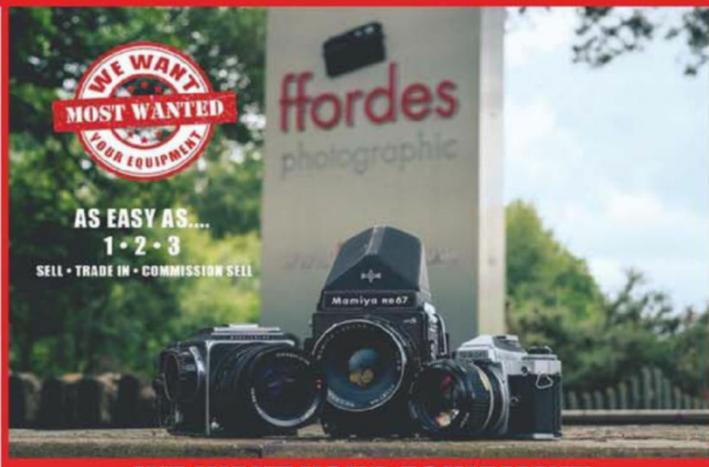
## Sigma - Nikon AF fit

4.5mm F2.8 EX DC Fisheye HSM	E+ £489
8mm F3.5 EX DG Fisheye	E+ £369
8-16mm F4.5-5.6 DC HSM	E+ £1,29
17-35mm F2.8-4 EX D	E+ £1,29
18-200mm F3.5-6.3 DC	Exc / E+ £79 - £179

24-60mm F2.8 EX DG	E+ £239
24mm F1.4 DG HSM (A)	Mint- £499
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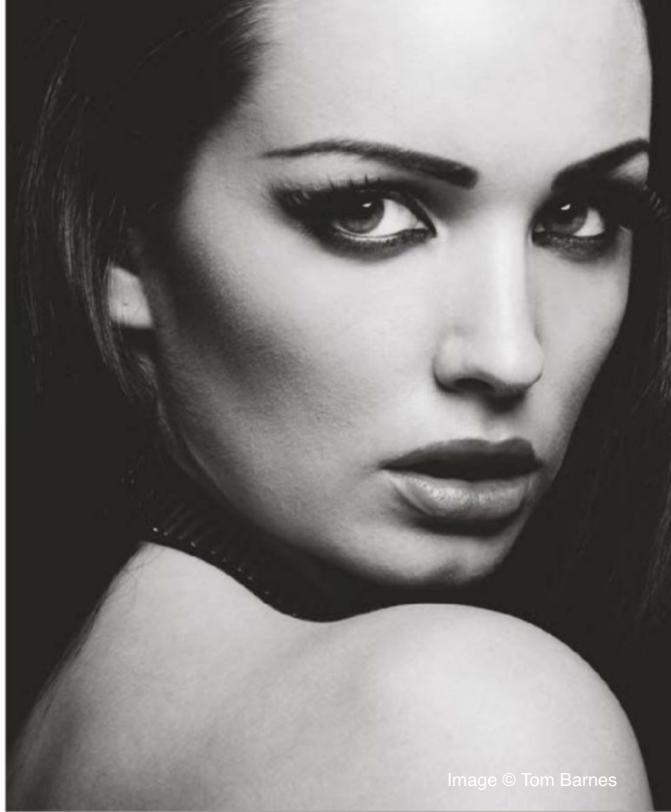


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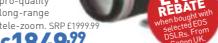
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# Final Analysis

**Roger Hicks considers...** 'Tombs, Abbaye de Saint Denis, Paris' c.1890-1910, by Neurdein Frères

The Abbey of Saint Denis in Paris is one of the first places I visited in France, many years ago, because I was born and christened in St Dennis in Cornwall. My late mother always told me that we were a daughter parish of Saint-Denis. I have never been able to verify this, but the church dates from before the Norman invasion in 1066. In August 2017 I found an old book of postcards of the Abbey for €2 at a *vide-grenier* (flea market), albeit with the first one or two postcards missing (you tear them out to send them).

You know the first reason I bought the book of postcards. The second is that I love old pictures of church interiors. A few seconds on the internet revealed that the 'ND PHOT.' on the cover referred to Neurdein Frères, the company set up by brothers Étienne (1832-1918) and Louis-Antoine (1846-1914) Neurdein. As far as I can see, the company went bust before the First World War.

#### Magical tonality

The verticals in this photo are a bit 'drunk' (look at the right) because the camera wasn't levelled properly and there wasn't enough drop front (fall) to compensate for the high viewpoint. To get adequate depth of field, they must have been working at a tiny aperture, possibly with a little tilt as well. What really strikes me, though, is the magical tonality of the best of the pictures. They are photomechanically reproduced, but I suspect the reason we can see so well into the shadows is because the prints from which they were made were printed on printing-out paper (POP).

In printing-out processes, the negative is sandwiched with the paper and printed until the desired depth of tone is reached. Typically, this is tens of minutes, although with a very dense negative I have heard of 24 hours. Obviously, the thinnest areas of the negative transmit the most light, so the paper darkens fastest, but these darkened areas are self-masking: they darken slower and slower as the image density builds up. This holds back the shadows, enabling us to see into them, even while the denser parts of the negative continue to print out.

Monochrome inherently provides a high dynamic range, and POP more so. Most of



the time, too, it looks more natural than HDR colour. I would very much like to recreate the light, airy results I see here in some of the old churches near where I live, so the only question is how to do it. Will I use digital, or will I coat some POP and shoot with my 5x7in Gandolfi on my giant Linhof tripod?

**'To get adequate depth of field, they must have been working at a tiny aperture, possibly with a little tilt as well'**

AP

**Roger Hicks** has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at [www.rogerandfrances.eu](http://www.rogerandfrances.eu)). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Olive Santaoloria.**



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